

THE DIAPASON

DEVOTED TO THE ORGAN

Tenth Year—Number Five.

CHICAGO, APRIL 1, 1919.

One Dollar a Year—Ten Cents a Copy.

KATE ELIZABETH FOX OPENS FOUR-MANUAL

CROWD AT MORRISTOWN, N. J.

Splendid Program by Organist of Church of the Redeemer, Morristown, N. J., when the organist, Mrs. Kate Elizabeth Fox, F. A. G. O., gave the inaugural recital on the new organ. The four-manual instrument, considered one of the finest church organs in New Jersey, was built by the Steere Company of Springfield, Mass.

Music lovers enjoyed a real treat on Monday evening, Feb. 17, in the new Church of the Redeemer, Morristown, N. J., when the organist, Mrs. Kate Elizabeth Fox, F. A. G. O., gave the inaugural recital on the new organ. The four-manual instrument, considered one of the finest church organs in New Jersey, was built by the Steere Company of Springfield, Mass.

Long before the hour of the recital throngs of enthusiastic people crowded the church, and large numbers were turned away. The presence of many distinguished organists from New York, Brooklyn and the state indicated Mrs. Fox's enviable rank among the profession. An exacting program, of excellence and variety, admirably displayed the capabilities both of the new instrument and of the organist. Selections represented the best-known composers, both of the modern and classic periods. Beginning with Widor's Sixth Symphony, the allegro movement, in which the composer uses all the resources of the modern organ, and technical difficulties are enormous, was interpreted in a masterly and brilliant manner. This was followed by the beautiful adagio movement, abounding in sentiment and feeling. In Bach's Toccata and Fugue in D minor, Mrs. Fox proved herself an authoritative exponent of the great cantor of Leipzig, clear and fluent technique with good coloring and balance producing wonderful dramatic effect. The Pastorale by Cesar Franck was exquisitely played. Real beauty of interpretation and expression marked the Saint-Saens "Reverie du Soir" and the "Chant De Bonheur" by Lemare. In Massenet's "Angelus" and "Reve Angelique" by Rubinstein use of the harp and chimes was effective, with wonderful string combinations. "Romance sans Paroles" by Bonnet and "An Eastern Idyl" by Stoughton, employing the softer effects of the organ, provided appreciable contrast.

The mighty Sonata in C minor, by Julius Reubke, called the greatest of organ compositions, furnished the conclusion and climax of the program. This masterpiece is based upon the words of the Ninety-Fourth Psalm, with the text, "O Lord God, to Whom vengeance belongeth, show Thyself." The Diapason has published the scheme of this organ.

HUGO GOODWIN IN EVANSTON

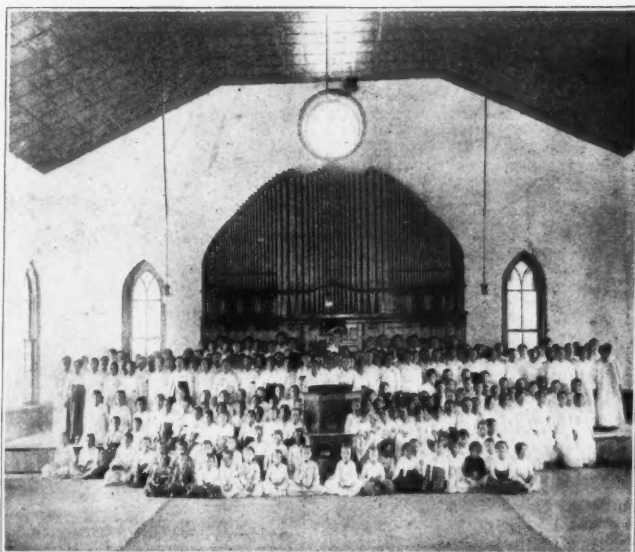
Appointed Organist of First Congregational to Succeed Doane.

Hugo Goodwin has been appointed organist and choirmaster of the First Congregational Church of Evanston. He was organist of the New England Congregational Church and later of St. James' Episcopal Church and is rated as one of the most brilliant performers on the organ in the city. He is known also for his compositions. Mr. Goodwin retired from St. James' Church recently upon the return of John W. Norton, the former organist and choirmaster, who had served in the navy.

John Doane was organist of the Evanston church for a number of years and continued his duties there even after joining the navy at the Great Lakes station, but resigned when he left Chicago with the Great Lakes quintet, of which he is the manager.

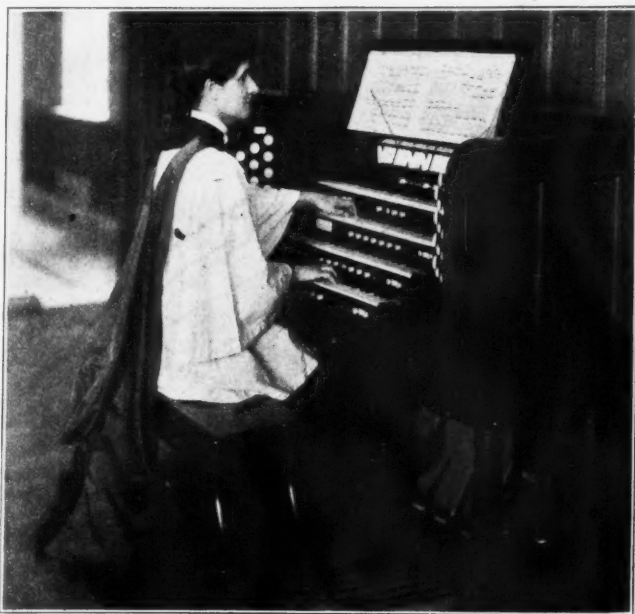
C. B. Floyd, for the last five years connected with the Haskell firm in Philadelphia, has resigned to join the staff of the Hall Company.

FIRST PIPE ORGAN ERECTED IN KOREA.



ABOVE is shown the first organ ever installed in the land of Korea. It is the work of the Hinners Organ Company of Pekin, Ill., and has just been finished in the First Methodist Church of Seoul. Through special courtesy of the Japanese government the instrument was permitted to enter Korea duty free. The funds to pay for the instrument were contributed by wealthy natives of Korea, who now live in the United States and in the Hawaiian Islands. A very interesting letter has been received by the builders from an officer of the church in Seoul. It says that

the organ arrived safely and that the day after it came the work of erection was begun by Mr. Gregg, head of the industrial department of the Y. M. C. A., assisted by the pastor of the church, two Chinese carpenters, four Korean students and two coolies. All the missionaries and Koreans who have seen and heard the instrument are enthusiastic over it, for, as the correspondent adds: "Mind you, this is the first pipe organ in the whole land of Korea; so you see how happy we all are. The church seems to be very reverential now when the beautiful new organ is used."



KATE ELIZABETH FOX AT NEW ORGAN IN MORRISTOWN, N. J.

FARNAM RECITAL IN LONDON

Plays at Southwark Cathedral for Benefit of Y. M. C. A. Fund.

Sergeant W. Lynnwood Farnam gave a recital in the Southwark Cathedral, London, Feb. 19, the program of which has been received by The Diapason. The recital was one of the many arranged by organists in England, the proceeds of which are devoted to the war work of the music section of the Y. M. C. A. This section is asking organists to play recitals for the benefit of the soldiers

who are not yet out of the service. This movement has received great impetus in all parts of England under the name of the "musicians' gift to the forces."

Mr. Farnam's interesting program on this occasion was as follows: Sixth Symphony in G minor, Op. 42, Widor; Reverie in D flat, Bonnet; Sketch in D flat, Schumann; "Sunrise," Georges Jacob; Berceuse in A major, Vierne; Prelude and Fugue in C major, Bach; Evening Song, Bairstow; Introduction and Allegro in D major (from Sonata in the Style of Handel), Wolstenholme.

WANAMAKER IS HOST FOR NOTABLE EVENT

COURBOIN WITH ORCHESTRA

Plays Widor's Sixth Symphony as One Feature—Ten Thousand Hear Great Program—Stokowski Conducts.

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., March 28.—Musicians of this country—and they came from many distant cities—are indebted to the firm of John Wanamaker for the opportunity to hear and enjoy the first performance of Charles Marie Widor's Sixth Symphony for organ and orchestra played under ideal conditions such as exist in no other locality in the country—if indeed in the world.

Last night at the Wanamaker store in Philadelphia there assembled upwards of 10,000 invited guests, mostly musical artists or enthusiasts, to hear this stupendous composition played on the great organ by Charles M. Courboin, accompanied by the Philadelphia Orchestra of 110 performers under the leadership of Dr. Leopold Stokowski. This "musicians' assembly" evening was arranged by John Wanamaker in response to the requests of music-loving people in this city who evinced their desire to hear the great organ under ideal concert conditions and played in conjunction with the orchestra.

Imagine an opera house with the galleries occupying three sides of a parallelogram, each gallery a third of a city block in length on each of the three sides, with seating capacity of twenty-five or more in depth and the floor with 3,000 more, the organ and orchestra occupying the usual stage position, and you have a rough idea of the physical setting of this noteworthy performance. The beautiful building, lined with white marble, the gilt decorations, flag embellishments and absolute isolation from the street noises were a delight to the eye and a relief to the ear.

The Wanamaker organ is the largest in the world—five manuals, 232 (straight) stops and 17,954 pipes, and represents, first, beauty and refinement of tone and, second, enormous musical power. Of the orchestra suffice it to say that it is one of the first four bodies of instrumentalists in the world.

The program was as follows: Organ, Passacaglia, C minor, Bach; orchestra, Overture, "Lenore," No. 3, Beethoven; organ, (a) "Christus Resurrexit," Ravanello; (b) Andante from "Pièce Symphonique," Franck; (c) Allegro, De Boeck; (d) Chorale No. 3, Franck; orchestra, (a) "L'après midi d'un Faune," Debussy; (b), Prelude and "Love Death" ("Tristan and Isolde"), Wagner; organ and orchestra, Sixth Symphony, G minor, (a) Allegro Maestoso, (b) Andante Cantabile, (c) Finale, Widor.

Practically all organists are familiar with the Passacaglia by Bach, the public, unfortunately, less so or not at all. Yet one felt that, played as it was with such mastery and individuality, it made a deep impression on those who were unfamiliar with the composition and certainly gave added enjoyment to the others. Contrasted was the Andante by Franck, so deep, so human, so sorrowful and yet so celestial. The Third Chorale is perhaps the acme of Franck's art and it was played in a way that revealed the real character of the organ, and with spiritualty added.

Courboin's technique is prodigious, so much so that he seems to know no limit to difficulties at the console. He plays as a master, the result of careful study and a native musical temperament. Page after page of runs at high speed are delivered with a clarity that is astounding. His dynamics are magnificently superb; there is no

doubt that he reveals in his playing a musical personality most attractive. As a master of the organ his playing is quite on a par with that of great players on other instruments—the piano, for instance. Much of the mental grip of most organists is centered on the manipulation of the console. Mr. Courboin's playing is rather an interpretation of the composition and he became a vital part of the ensemble.

Mr. Courboin, to whom the work is dedicated, studied this symphony with its composer, and played it from the manuscript, as written by Widor himself. The orchestral part was sympathetically played—the blend as well as the contrasts of tone color contributed very much to the audition. Courboin was cordially received and vociferously applauded. It was a momentous event in the history of organ literature in the United States and was enjoyed to the utmost by a discriminating audience.

There was a dinner for the representatives of the press, the officials of the orchestra and others preceding his concert. Among the guests were Dr. Leopold Stokowski, Olga Samaroff, Signor Martinelli, Signora Martinella and Mr. Courboin. The dinner was given by Mr. Wanamaker in the luxurious tea room.

Middelschulte Gains Rapidly.

W. Middelschulte, who, as reported in The Diapason last month, was taken with a severe illness, has made rapid strides toward recovery and is able to be out again. He has resumed a part of his teaching and soon will return to his work at St. James' Catholic Church and the K. A. M. Temple in Chicago. If he continues to gain as fast as in the last two weeks, he expects to be quite himself again in a short time.

Earl B. Hough, formerly at the head of his own factory and for a time with the American Photo-Player Company, has joined the technical staff of the Kimball Company in a capacity that might be termed consulting engineer to customers. Maurice Hardy has been mustered out and has taken over the technical work of the New York office under W. B. Miller's direction, while J. Vern Fridlund, who, like Mr. Hardy, has been connected with the company for many years, occupies a similar position at headquarters with Mr. Elliott. Mr. Fridlund also saw service in the army. Two more erecting men have joined the staff and the factory efficiency is rapidly getting back to normal with the accession of half a dozen workmen each week.

Now that the United States has been voted "dry," what is to become of the enormous sum spent annually for intoxicating liquors? So eminent an authority as ex-President Eliot of Harvard has compiled a table showing the amount we spend each year for things that are more or less non-essential. One of the items is \$2,200,000,000 for intoxicating liquors. John Barleycorn having abdicated, though involuntarily, why not convert the nation's drink bill into war savings stamps? National prohibition opens a great avenue for saving. If all the money spent for liquor were used in the purchase of war savings stamps the \$2,200,000,000 issue authorized by congress for this year would not be enough. It would mean \$22 worth of stamps for every man, woman and child in the United States.

Visitors to Balboa Park have observed for some time that the organ pavilion has been under repair, says the San Diego Union. It was necessary to erect scaffolding around the pavilion, and one day a lady visitor said to Dr. H. J. Stewart, the official organist: "Oh, doctor, why is this scaffolding built round the organ?" "Well," said the doctor, "I presume the scaffolding is necessary in order that the music may be properly executed."

Mrs. Blanche Port Runyon, organist of the First Presbyterian Church of Clinton, Iowa, has completed a series of programs on Sunday afternoons devoted to the works of composers who are natives of the allied nations. At present she is giving American compositions at the vesper services.

John T. Schofield has taken up his new duties as organist of the First Baptist Church of Flint, Mich. Mr. Schofield has had wide experience in church music and choral training. He was associated with Dr. Pyne, organist of Manchester Cathedral and professor at the Royal Manchester College of Musicians. During the last three years he has become prominent in musical circles in Ontario. As organist in the First Baptist Church, Brantford, he assembled a fine chorus choir.

LARGE ORDER FOR KIMBALL

Four-Manual for Theater at Philadelphia to Chicago Builder.

"The finest theater organ to be built," was the order of Alexander R. Boyd, managing owner of the Palace Theater in Philadelphia, to R. P. Elliott of the W. W. Kimball Company, and the contract calls for an expenditure of just under \$30,000 with the organ company and some \$2,000 more by the theater in preparation. This is by no means to be the largest in the sense of being the most powerful. It is to be a four-manual organ with a unified two-manual and pedal echo organ, and to contain the legitimate orchestral drums and traps and a piano, but no automatic player. Mr. Boyd believes in the best organists he can get and no unmusical "effects." The organ will be installed in the early fall.

Kimball contracts for March included a "repeat" order from Alaska for a two-manual orchestral organ with harp, xylophone, glockenspiel and drums. Capt. Lathrop having liked his Anchorage organ so well he specified a duplicate of it for the new Cordova house. Other orders for the month include three more organs for Ascher Brothers, Chicago, making twenty-one in their picture theaters. Three church organs, a theater, a Masonic Temple, and a mortuary chapel complete the list.

The opening of the new State-Lake Theater in Chicago demonstrated the utility of a suitable organ in a house of this type. The owner has stated that the "hit" of the house was the Kimball organ.

Regular Recitals at Theater.

The giving of regular organ recitals in connection with motion picture performances is a departure, as far as Philadelphia is concerned. Such recitals are being given daily at the Stanley Theater by the organists, Rollo Maitland and William J. Lancaster. The fine three-manual Austin organ recently has been overhauled and put in excellent condition by Walter Marshall, formerly with the Ernest M. Skinner Company, who has charge of the organs in all theaters under the Stanley management. The recitals begin at 11 o'clock in the morning and last fifteen minutes. The programs vary in style from the best in legitimate organ music and transcriptions of orchestral works to popular music of the day, the aim being to satisfy all tastes. There are no printed programs, but the name of the organist for the morning is shown on the screen before the beginning of the recital, and the organist then announces his numbers, making comments on them. Credit for this new idea in connection with motion picture presentations is due to A. G. Forbes, resident manager of the Stanley, a man of high ideals and keen vision.

At Canton, Ohio, a movement has been begun to purchase an organ for the city auditorium as a memorial for the Canton soldiers instead of a proposed arch to be erected in the public square.

"A LONG-RANGE ORGAN."

[From the Musical Times.]

We learn from The Diapason that an extraordinary feature of the huge St. Louis exhibition organ will be a diapason which will have an outlet on the roof of the building. It is guaranteed that this can be heard, under proper atmospheric conditions, for fifty miles. It will be used to signal certain community events, such as the opening of liberty loan campaigns, the opening of the shows at the exhibit building, etc. The provision of such an organ in London a year ago would have saved a vast amount of whistle-blowing and erratic bugling on air-raid nights. The official organist would open and close the proceedings with appropriate strains, changing the program from time to time. * * * A strain of "All's well" ("Deserted by the waning moon") or any popular lullaby would send us back to bed.

Gatty Sellers, the English organist who has made extensive tours of the United States, paid a visit at the office of The Diapason in March when on his way through Chicago. He had engagements at DePauw University, Greencastle, Ind., and at Lafayette and Peru, Ind., as well as at the First Presbyterian Church of South Bend. Among other recent dates of Mr. Sellers were recitals at Muncie, Ind., Peoria and Springfield, Ill., Terre Haute, Ind., and Springfield and Columbus, Ohio.

WANTS IN ORGAN WORLD

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WANTED—BY A PROGRESSIVE ORGAN company, one or two young men who have had some experience and are ambitious to obtain a complete knowledge of organ building in all its branches. Satisfactory compensation and advancement guaranteed. Address G. care of The Diapason.

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ORGAN SALESMAN, LONG EXPERIENCE, good references, desires to represent high class organ on Pacific coast. Well acquainted with territory. Permanent position desired. Address "Experience," care of The Diapason.

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FOR SALE—AT GREATLY REDUCED price, nineteen new, unused copies of J. Sebastian Matthews' Easter cantata, "The Paschal Victor." Paul S. Chance, 145 North Main street, London, Ohio.

FOR SALE—A TWO-MANUAL ORGAN of eighteen stops. Built very compactly and in good condition. Panels on both ends. Address Luke Williams, Green Street, Auburn, N. Y.

FOR SALE—NEW, TWO-MANUAL and pedal electro-pneumatic pipe organ of nine stops. Suitable for any purpose. Will be sold cheap. Address M. R., care of The Diapason.

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THE DIAPASON.

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Harry T. Polk, of Valparaiso, Ind., whose work in church and theater in his home city has been highly successful, has been discharged from the S. A. T. C. at Valparaiso University and has resumed all his musical activities.

Albert Scholin has been mustered out of service and is again playing at James-town, N. Y. His position at the Swedish Zion Church was held open for him while he was in camp.

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M. W., care of The Diapason

Organ Works of Arthur Foote

Compositions of American Writer Analyzed
and Appraised.

By HAROLD VINCENT MILLIGAN

The name of Arthur Foote has been so firmly established for so many years as to have become one of the fixed stars of our musical firmament, and to stand along with those of Edward MacDowell, George W. Chadwick and Horatio Parker as representative of the best and most enduring achievements of American composers. The catalogue of his works indicates that he has sought many and diverse means of expression and has written in many forms—for orchestra, string quartet, with piano alone and in combination with other instruments, and for voices.

Mr. Foote is an organist and has a goodly list of organ compositions to his credit, and in no style of writing is he more successful than in his work for this instrument, although his fame rests largely upon his achievements in other lines and organists seem to have been slow to recognize and appreciate the value of these pieces. An observation of church and recital programs for a number of years past has not disclosed his name among the most frequently played composers, and when his name has appeared it has usually been in connection with some of his earlier pieces, which are not the equal, either in content or in workmanship, of the later works. The comparatively slow progress toward recognition and acceptance of this music doubtless is due to the exalted mood in which it is conceived, a quality, which, while it may not make for immediate popularity, is certainly bound to provide an element of permanency which less worthy but more obvious music lacks. In view of this condition it may, perhaps, not be amiss to call the attention of organists to some of these lesser-known pieces.

The organ compositions of Arthur Foote are listed under six opus numbers, and embrace nineteen pieces, including a four-movement suite. The first opus, a set of three pieces, was published twenty-five years ago, and the latest (but we hope not the last) opus, a group of seven pieces, was published six years ago. The true test of a composer's sincerity and integrity may be looked for in the growth and development of his powers of expression and in the broadening and deepening of his inspiration and, judged by this standard, Arthur Foote must be awarded one of the very first places among contemporary organ composers, in this or any other country. His output is not large, for much of his creative energy has been spent in other directions, but the quality of some of the music, particularly among the last three opus numbers, is so high as to place him indubitably among the elect. After all, the final judgment of a man's work is based upon its quality, and not upon its quantity. With such a message and with such powers of expression, however, it is sincerely to be hoped that Mr. Foote will again feel the urge toward this instrument, for which the nobility and exaltation of his inspiration peculiarly fit him, and that we, as organists, may look forward to still further products of his unique genius.

The first group of organ pieces, opus 29, consists of a "Festival March," an "Allegretto" and a "Pastorale," all of which have achieved considerable popularity and require little analysis at this time. They are splendid examples of homophonic music for the organ, and as such are eminently useful and valuable as service pieces. They also possess the valuable quality of not depending for their effects, as so much of the better-class contemporary music does, upon the characteristics of the ultra-modern organ; they can be played just as beautifully upon a two-manual tracker instrument as they can upon

a four-manual electro-pneumatic, and hence are welcomed and appreciated by those organists who are ambitious for good music, but whose repertoire is limited by the short-comings of the organ upon which they play. The same remark applies very closely to all of Mr. Foote's organ compositions, and is the result of the solid sincerity of his creative impulse. The second movement, "piu allegro," of the "Allegretto," is especially characteristic of the composer.

Nine years elapsed before another group of organ pieces appeared, and these, being comparatively short, were published in book form under the title "Six Pieces for the Organ." One of them, "Nocturne," has since that time been published separately. These six pieces, like their predecessors, appeal rather by reason of their innate beauty than by any showiness of exterior. You will search a long time before you will find a lovelier bit of writing than "Offertory," or a finer piece of church music, (short though it is) than "Pater Noster." The latter composition has been a favorite of mine for many years; it exhibits its composer's fondness for the old church modes, a fondness which he brings into fine flower in some of the later pieces. The other pieces in this small volume are "Meditation," "Intermezzo," "Prelude" and "Nocturne," and they are all preeminently suited to the church service.

The "Suite in D" followed the "Six Pieces" closely, being opus 54, published two years later, in 1904. It is in four movements, the third of which, "Improvisation," was selected by the French organist, Joseph Bonnet, for inclusion in his "Historical Organ Recital" programs as representative of America. This composition is, indeed, worthy of such an honor, and it is to be hoped that it will in time be published separately, as it is an ideal service prelude, as well as a most interesting recital number. In it Mr. Foote has again turned to the old church modes, not following their severe outlines closely, but drawing upon them occasionally for inspiration and refreshing variety. The "Suite" begins with an introduction in the true eighteenth century manner, suggestive of those full-sounding "tutti" passages which ushered in the symphonies and concerti grossi of that day. The first movement, following this "maestoso" introduction, is an "allegro energico" and is laid out and executed along broad lines. The second movement is a "quasi minuetto" with a fascinating rhythmic piquancy produced by the intrusion now and then of a two-four measure into the smoothly flowing three-four of the minuet. The last movement is a brilliant "allegro comodo."

The next opus for the organ is a single piece, "Night, a Meditation." It is dedicated to Katherine Goodson, the pianist, and the composer informs me it was originally written for the piano and afterward transcribed by himself for the organ. It seems to be idiomatically organ music; we have never heard Miss Goodson play it, but we venture the opinion that it will never sound as well on the piano as on the instrument of its adoption, the organ. Its shifting, chromatic harmonies (I am tempted to call them "Tristanesque," but everything of this character is called "Tristanesque") seem to require the sustained tone of the organ. On the other hand, the music achieves a swift climax of intensity which requires a deft manipulation of the mechanics of the less flexible organ in order to bring out the true values. This composition, with others which we shall mention later, seems to contain orchestral material of a high order. The mystic

shadows of night have been a fruitful source of inspiration to many composers, but we do not know of any who have interpreted the mood in music more unerringly than the writer of this exquisite morceau.

We now come to what is, up to the present date, Mr. Foote's last word in organ music, Op. 71, seven pieces, all published separately. The first one is "Cantilene in G," a melody of such pure and celestial beauty as to remind one at once of Wesley's remark about the E major Prelude and Fugue from the second volume of "The Well-Tempered Clavichord"—that it represents the saints walking about in Paradise. Truly Bachian in its lofty serenity, in its ethereal purity, it breathes the perfume of another world than this, and cannot be accounted for on any other theory than sheer inspiration. Standing aloof from the clangor and striving of the generation in which he lives, the composer of "Cantilena" is naught but a genius. We cannot help but feel that this piece is wasted on the organ world of the present day and that it waits for the magic bow of a Kreisler or a Heifetz to draw the full sweetness of its haunting loveliness.

The second number of this opus is a "Solemn March," a favorite (so I am told) of its composer. It is one of the best of all "Solemn Marches" (no exceptions whatever). In the "Trio" Mr. Foote revels in ecclesiastical harmonies to his heart's content and the effect is unalloyed delight. No. 3 is "Sortie in C," a little more conventional than the foregoing, but a fine upstanding piece of a postlude character, with a highly satisfying descending scale in the pedals and a vigorous fugal exposition. "Canzonetta" reminds one somewhat of the "Allegretto" in Op. 29, but moves with greater freedom and variety; it has a typically Footian middle section. The "Tempo di Minuetto" and "Toccata" are fine examples of their respective styles; we particularly like the "Toccata," one of the best efforts in this form we know.

With "Communion" we come to the end of the catalogue. Like the "Cantilena," this composition dwells in the rarefied atmosphere where only the outpourings of pure genius can move and have their being; it speaks, not with sounding brass and tinkling cymbals, but in the still small voice that lies very close to the holy silence in which dwells the Deity. It possesses that religious quality of rapt contemplation which is to be observed in the paintings of Raphael. It is not music for the heedless multitude; we never expect to hear either "Communion" or "Cantilena" in a moving-picture theater (with all due respect to the "movies"). It exhibits a spirit remotely aloof from present-day America; it might have been conceived in some old world cathedral. It suggests the slow movement of a string quartet; how the Flonzaleys would play it "con amore!"

We hear a great deal these days about the "American composer," but in our restless seeking after him we are quite likely to pass him by in the crowd, unless he wears yellow clothes and is blowing a horn. We are a little too easily attracted by bright-colored show-cases and too much of our music has an unpleasant plate-glass quality. Let us turn aside once in a while from the tumult and the shouting and contemplate the enduring qualities of sincerity and dignity. Let us not leave it to future generations to estimate fully the worth of such a composer as Arthur Foote.

Death of Mrs. H. S. Pilcher.

Mrs. Harriet S. Pilcher, widow of Henry Pilcher, founder of the organ firm of Henry Pilcher's Sons, Louisville, Ky., died at her home in Louisville recently as the result of severe burns suffered when her clothing caught fire.

A. C. Foster of Boston passed through Chicago March 7 on his way home from Colorado, where he had gone on a business trip. Mr. Foster, in addition to his work as an organ mechanical expert, who has placed Orgoblos in all parts of New England, is organist of the First Parish Church in the historic town of Lexington and a member of the A. G. O. and the N. A. O.

HE DEFENDS COUNTERPOINT.

Oxford, Ohio, March 10.—Editor The Diapason:—I looked with interest at your last issue to see if some conservative, academic player of the organ, or some composer who believes that some bit of musical truth was best caught in the musty wearings of counterpoint, had not heard a call to his colors and offered a gentle protest to Mr. Borowski.

Yea, out with the trappings of counterpoint! But list—our blood brothers, the architects, who freeze music in stone, might decree that there should be no more use of Greek motives in building. I ask, would a bank without Doric columns be a safe place for a musician to keep his embarrassing millions?

Then off with the heads of the bourgeoisie, these organist composers, for besides making sweets, sometimes they know what makes the wheels go round, and they become conceited saying vain, worn-out things. Too true, too true! Off with their heads though, for have we not the example of our bloody brothers of Russia who say: "This foreman, this factory manager, he just makes the wheels go, anybody can make the wheels go. A plague on him, the world needs him not."

A conservative, academic mossback makes humble protest that progress goes by leaps and bounds only with the infant, while music has already achieved much sophistication. History shows each master adding his little to the "funded capital" of musicianship. What of truth he has said has been retained and what was non-essential has fallen into disuse. Imitative writing of some description seems to be as much at the root of things musical as sound itself. Fugal trappings and the like may even occupy as prominent a position as the Doric columns on the First National Bank, as witness the Guilman Eighth Sonata.

Every problem may be attacked from the liberal or from the radical point of view. Evolution or revolution as a means of progress is before the whole world today. It is, probably, largely a matter of temperament whether one would have a peaceful evolution or a bolshevik revolution. Is it given our radical brother to keep our peace-loving brother from going to sleep? Further, and the real question, too, which Mr. Borowski seems to neglect, are both the radical and his brother any more than drifting with the tide?

HARRISON D. LE BARON.

Open Organ in Philadelphia.

Dr. Adam Geibel and William C. Young, organist of the Central North Broad Street Presbyterian Church, co-operated in dedicating a two-manual organ in the Logan Baptist Church of Philadelphia Feb. 12. The organ has fifteen speaking stops and every modern accessory. It was built by Reuben Midmer & Son of Brooklyn, N. Y. Dr. Geibel played his own Anniversary March and closed the program with his Improvisation on Familiar Airs. Mr. Young's numbers were: Offertoire in D, Batiste; Evensong, Martin; Toccata, Boellmann; "Snow Flakes" (arranged by W. C. Young), Hoffman; "Thanksgiving," Demarest.

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New England Chapter.

Since my last letter, of Feb. 19, the chapter has held three public recitals, two services (including that at St. Paul's Church, Providence, March 19, under the direction of George H. Lomas, A. G. O.) and one social.

Our social, March 3, was unusually well attended, many of the members coming from great distances in order that they might hear the symposium on Bach which was participated in by Everett E. Truette, Mus. Bac., A. G. O., dean ("The Forerunners of Bach"); Charles D. Irwin ("The Life of Bach"); B. L. Whelpley ("The Piano Music of Bach"); Mrs. Florence Rich King, A. G. O. ("The Oratorios and Cantatas of Bach"); John Hermann Loud, F. A. G. O. ("The Organ Music of Bach"); Henry M. Dunham, A. G. O. ("Teaching Bach to Pupils") and George A. Burdett, A. G. O. ("After Bach, What?").

The symposium was a great success and each speaker had carefully prepared data for his or her phase of Bach's musical career. This was the first time that a symposium on some great musician's life and works had been worked out, and the success of the evening gives promise of similar symposiums in the future.

On March 10 we were favored with a fine recital on the organ at Emmanuel Church, Boston, by Wallace Goodrich, dean of the faculty of the New England Conservatory of Music. The program was as follows: Fantasia in G minor, Bach; "Lamentation," Guilman; "Kyrie du premier ton," Audre Raison; Antiphon in the seventh mode, Chausson; Antiphon in the third mode, d'Indy; "Salve Regina," Widor; Passacaglia in C minor, Bach; Chorale in E major, Franck; "Sur un thème Bréton," Ropartz; First movement from Fifth Symphony, Widor.

Wednesday evening, March 12, a lecture recital on "The Organ Student in Paris" was given at Sayles Hall, Providence, by Edward Shippen Barnes, F. A. G. O., and his program was as follows: Prelude and Fugue in G, Bach; Trio Sonata in E flat (first movement), Bach; Pastorale, Franck; Intermezzo (First Symphony) and Andante (Eighth Symphony), Widor; Chorale and Scherzo (Second Symphony), Vierne; Prelude in Five Parts, Lemmens; Finale (First Symphony), Vierne.

Two events took place Monday evening, March 17—a service at the Congress Square Universalist Church, Portland, Maine, and an organ recital at the South Congregational Church, Exeter street, Boston, by William E. Zeuch, organist and choirmaster of the church. As at Mr. Goodrich's recital of March 10, and all the other recitals and services held by the chapter this season, Mr. Zeuch's program brought out a very large audience in spite of the inclement weather, and all enjoyed a rare treat. Mr. Zeuch played the following program with marked brilliancy and finish: Prelude and Fugue in A minor, Bach; Cantabile, Jongen; Third Organ Symphony, Vierne; "Chant du Soir," Bossi; Scherzo Pastorale, Federlein; "Oh, the Lifting Springtime," Stebbins; "Caprice Heroique," Bonnet; Theme, Variations, and Finale, Thiele.

JOHN HERMANN LOUD,
Secretary.

Minnesota Chapter.

An unusual program was given on the afternoon of Feb. 23 at Plymouth Church in Minneapolis. Types of "Church Music, Past and Present" were presented by Hamlin Hunt, assisted by several members of the Minnesota chapter. Following was the program: Chorale, Buxtehude; Prelude, Clerambault (J. Victor Bergquist, dean of Minnesota chapter);

Early Italian—"Come Holy Ghost," Palestrina; Traditional Hebrew Responses; Organ—Second movement from the "Sonata Eroica," Stanford (R. Buchanan Morton, organist House of Hope Presbyterian Church, St. Paul); English Cathedral Type—"King All Glorious," Barnby; Russian Church Type—"Praise the Lord from Heaven," Rachmaninoff; Organ—Cantilena, Wolstenholme (Marion Austin Dunn, organist Second Church of Christ, Scientist); American Quartet Type—"More Love to Thee, O Christ," Brewer; Offertory—Adaptation, "The Omnipotence," Schubert.

Illinois Chapter.

One of the memorable events in the history of the chapter was the recital given before the members on the afternoon of Feb. 26 by Charles M. Courboin. Mr. Courboin was in Chicago for the day and was the guest of the guild in the evening at a dinner, which was also a most happy occasion, as well as one which drew a large attendance. Mr. Courboin played in his charming style, and brought out beautifully the resources of the large three-manual organ in Kimball Hall. It was not his first appearance there, for he had given a recital before the N. A. O. on its rally day last year.

The audience at the recital was a large one and included a number of invited guests of members of the chapter. The wonderful color work which Mr. Courboin can do was well exemplified in what he made of the Schumann "Abendlied." The "Lento Triste" from Yon's Sonata Cromatica also was a gem of the performance, and the two Saint-Saens preludes were of the kind of music in which the Belgian organist delights. The program was: Sonata Cromatica, Yon; "Elan de Coeur" (dedicated to C. M. Courboin), Yon; "The Primitive Organ" (Humoresque), Yon; Two Preludes (E major and E flat major), Saint-Saens; "Evensong," Schumann; Passacaglia, Bach; Aria, Bach; Scherzo Cantabile, Lefebure-Wely; "Finlandia," Sibelius.

A splendid service was that at St. Chrysostom's Episcopal Church, Chicago, the evening of March 25. Emory L. Gallup's choir amply proved its excellent quality and its painstaking training in its singing. The "Blessed Jesu" from Dvorak's "Stabat Mater" was a real work of art. Handel's Largo to the words "Trust in the Lord," with solo for alto, served for the offertory anthem, and Mr. Gallup played the accompaniment with special distinction. Hugh Porter was the first of the visiting organists, giving Wolstenholme's "The Answer" and the brilliant finale to Guilman's D minor sonata. Miss Florence Hodge, A. A. G. O., played with remarkable taste and precision the Adagio from Widor's Sixth Symphony and the difficult Toccata from the Fifth, and Chauvet's Andantino. Allen W. Bogen was the last of the organists to be heard, and gave Yon's "Gesu Bambino" and the Marche Pontificale from Widor's First Symphony most effectively.

Missouri Chapter.

The Missouri chapter held its monthly meeting Monday evening, Feb. 24, in the Musical Art building. After a dinner served by the ladies of the chapter the speaker of the evening was introduced. He was A. H. Armstrong, A. G. O. of Alton, Ill., who spoke on "My Musical Experience in Camp," illustrating some of the impressions he received on the piano. A rising vote of thanks was tendered Mr. Armstrong for his delightful talk.

After a brief business session and a lengthy discussion upon the organist's difficulty in the church, the meeting adjourned until Monday, March 31.

Paul John Weaver, A. A. G. O., organist of the West Presbyterian Church, St. Louis, assisted by Miss Edith Piper, soprano, gave a delightful and interesting recital at his church under the auspices of the chapter, Friday evening, Feb. 28. The program was as follows: Prelude and Fugue in D minor, Bach; Sonata in E minor, Rogers; Allegretto, Commette; "At the Convent," Boro-

din; Ballet, Debussy; Melody in E flat, Tschaiakowsky; "From the South," Lemare; "Fanfare d'Orgue," Shelley.

Christian H. Stocke, secretary of the chapter, has just concluded his excellent series of pre-service Sunday evening recitals at the Cote Briliante Presbyterian Church, featuring compositions of St. Louis organists. A number of other recitals are being planned for the future.

Maryland.

The fourth public service of the chapter was held at Grace and St. Peter's Church, Park avenue and Monument street, Feb. 20. The choirs of St. Luke's, St. Paul's and Grace and St. Peter's churches sang. An address was delivered by the Rev. Dr. Arthur Chilton Powell of St. Mary's Episcopal Church, Hampden. C. Cawthorne Carter, organist and choir-master of St. Luke's, played, as a prelude: Largo, Silas; Aria in D, Bach, and the "Meditation a Sainte Clotilde" by Philip James, and as a postlude Cesar Franck's Chorale in A minor. Alfred R. Willard of St. Paul's Episcopal Church directed the music and John Dennes of Grace and St. Peter's played the service. A splendid program had been arranged, the choral numbers including Noble's "Fierce Was the Wild Billow," Martin's "Hail Gladdening Light" and Stanford's Te Deum in B flat.

The third annual series of Lenten recitals under the auspices of the chapter, given at St. Paul's Church, Baltimore, proved a success, with an attendance larger than that last year. The first recital was given by Miles Farrow March 3. Dr. Farrow is organist and choirmaster of the Cathedral of St. John the Divine in New York and an old Baltimore organist. His offerings were: Chorale and Fugue from Sonata No. 5, in C minor, Guilman; Andante Cantabile in B flat, Tschaiakowsky; Chorale No. 3, in A minor, Franck; Reverie, Lemare; Toccata from Fifth Symphony, Widor; Invocation, Mailly.

The second recital was played by the dean of the chapter, Alfred R. Willard, organist and choirmaster of St. Paul's, on March 10, and his numbers were: Fugue in E flat major, Bach; Chorale Prelude on "Eventide," Parry; "Lamentation," Guilman; Fountain Reverie, Fletcher; "Piece Heroique," Franck; "Within a Chinese Garden," Stoughton; Indian Summer Sketch, Brewer; Toccata in D minor, G. B. Nevin.

William J. Kraft, Mus. B., F. A. G. O., gave the third recital March 17. Mr. Kraft is organist and lecturer at Teachers' College of Columbia University, New York. He played: Fantasia Symphonique, Cole; Cradle Song, Federlein; Gavotte, Federlein; Swan Song, Saint-Saens; Scherzo, Matthews; Intermezzo, Callaerts; "By the Sea," Schubert; Scherzo-Canon, Jadassohn; "Marche Religieuse," Guilman.

Robert J. Winterbottom, A. G. O., organist and choirmaster of St. Luke's Church in New York, gave the fourth recital March 24.

Texas.

The seventh recital of the series under the auspices of the Texas chapter was held at the First Presbyterian Church of Dallas Feb. 23, and Charles Lloyd Hutson, assistant organist of the church, played the following selections: Allegro Maestoso, from Sonata in D minor, West; Prelude and Fugue, E minor, Bach; Allegretto in B minor, Guilman; Evensong, Martin; Meditation (from "Thais"), Massenet; Allegretto Pastorale, Andante Tranquillo and Allegro Marziale (from Twelve Miniatures), Higgs. Miss Ruth Strong, soprano, sang a group of songs.

The ninth recital of the chapter was played by Miss Grace Switzer at the First Methodist Church of Dallas March 4. Miss Switzer was assisted by Mrs. J. Barney Davis, soprano, in the following program: Prelude and Fugue in C minor, Bach; Aria (from Tenth Concerto), Handel; Prelude, Clerambault; Andante (from the Symphony in G, "The Surprise"), Haydn; "Dearest," Sidney Homer; "I Know a Hill," Benjamin Whelpley; "My Lover, He Comes on the Skee,"

Clough-Leigher; Fantasie, Op. 20, No. 4, Horatio W. Parker; Offertoire, James H. Rogers; Reverie, Clarence Dickinson; "Romance sans Paroles," Joseph Bonnet; "How's My Boy," Sidney Homer; Toccata, Mailly.

Southern California.

The thirty-third service of the chapter was an interesting event March 3 at the First Presbyterian Church of Pasadena. Clarence Albert Tufts of the Second Church of Christ, Scientist, at Los Angeles, and Dr. Raymond Mixsell, who besides being a well-known specialist in diseases of children, has in his home an organ and is devoted to the instrument, were the soloists, and the service was played by George A. Mortimer, organist of the church. The choir sang Spicker's "Fear Not Ye, O Israel" and a work of Mr. Mortimer—"Behold, I Bring You Good Tidings." Mr. Tufts' group of selections included: Concert Prelude, E minor, Dethier; Theme (varied) in E, Faulkes; Toccata, Op. 67, No. 2, MacMaster.

Dr. Mixsell played: Toccata and Adagio in C, Bach; "Dance of the Elves," Johnson; "Angelus du Soir," Bonnet; Scherzo from the Fifth Sonata, Guilman.

West Tennessee.

The March meeting of the West Tennessee chapter was held Thursday morning, March 13, with the dean, J. Paul Stalls, presiding. A delightful feature of the meeting was the address by Miss Elizabeth Mosby on "Beethoven." A very interesting paper was presented by Ernest F. Hawke on "The Organ: Things We Should Know."

There will be a recital by members of the chapter the latter part of April.

Southern Ohio.

Mrs. Lillian Arkell Rixford gave an especially interesting program under the auspices of the Southern Ohio chapter in Christ Church at Cincinnati March 3. It consisted entirely of the works of Felix Borowski. This Chicago composer and critic has received special attention from organists because of his compositions for the organ, and also because of his recent interesting address at St. Louis, printed in full in The Diapason. Mrs. Rixford's offerings included the following: First Suite (Prelude, Toccata, "Meditation Elegie," "Marche Solemnelle"); Priere in F; First Sonata (Allegro ma non Troppo, Andante, Allegro con Fuoco).

An interesting feature of the reception by the alumni association of the Guilman Organ School to Mr. and Mrs. Philip Berolzheimer at the Waldorf-Astoria Hotel in New York Feb. 27 was Lita Grimm's singing of a composition by Francis Hopkinson, the first known American composer. The work is the one edited and augmented by Harold V. Milligan and is published by Arthur P. Schmidt in a group of songs by the same composer. Mr. Milligan accompanied Miss Grimm at the piano and explained to the audience how these interesting songs had been discovered. Willis Holly told the audience that Mr. Berolzheimer intended to have copies of the book containing the songs of Francis Hopkinson bound in leather and distributed to schools and libraries on behalf of the Guilman Organ School.

Before an audience that filled the Second Presbyterian Church at Decatur, Ill., the Oratorio Choir of seventy voices, under the direction of D. M. Swarthout, gave a splendid presentation of the Verdi "Requiem" and Chadwick's "Land of Our Hearts." The soloists, all from Chicago, were: Lucille Stevenson, soprano; Esther Muenstermann, mezzo-soprano; John B. Miller, tenor; and Burton Thatcher, bass. All won distinct favor with the audience. The "Requiem" was given as a great memorial service to the soldier dead of Decatur and Macon county, and was sung throughout with the English text. This is the fourth appearance of the Oratorio Choir, the other works presented being "The Messiah," "The Elijah" and Elgar's "King Olaf."

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Viol d'Orchestre, 8 ft.
Vox Celeste, 8 ft.
Piccolo, 2 ft.
Aeoline, 8 ft.
Flute Harmonique, 4 ft.
Violina, 4 ft.
Cornet, 3 rks.
Oboe, 8 ft.

CHOIR ORGAN.
Contra Viole, 16 ft.
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Melodia, 8 ft.
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Recital by Arthur Becker.

A very enjoyable program of organ music was given by Arthur C. Becker at St. Vincent's Catholic Church, Chicago, on Thursday evening, March 20. The attendance was splendid and largely made up of the regular congregation of St. Vincent's, showing that the parish believes in Mr. Becker and his art. The program itself was varied from the Andantino of Lemare to the magnificent Vierne Fourth Symphony. The program was opened with the Rogers "Suite for Organ," consisting of a Prologue, March, Intermezzo and Toccata, all excellently played. An interesting Romanza by the well-known Chicago organist Walter Keller followed. A very worth while—and little used—number—Prelude and Fugue, by Bimboni, was delightfully presented, and lastly the Romance and Finale from the Fourth Symphony of Vierne. The Finale was brilliantly played, and the immense pedal organ of the St. Vincent instrument resounded splendidly.

Mr. Becker is dead in earnest in all that he does, he is thoroughly equipped for the position which he holds, and the writer believes all who heard him last Thursday evening in this his first Chicago recital will wish him great success in all he undertakes, as he deserves it.

Charles M. Courboin on the occasion of his recent New York visit made four records for the organ for the Duo-Art on the Aeolian-Hall organ. The compositions he will thus soon be able to hear himself play are Cesar Franck's Chorale No. 3, Schumann's "Abendlied," "The Last Sleep of the Virgin," by Massenet, and Saint-Saens' "Marche Heroique."

On Monday evening, March 3, the Cecilia Choir of the Western Theological Seminary at Pittsburgh presented a program of anthems in the chapel. These anthems represent different countries, schools and periods of church music, and their performance was accompanied by explanatory remarks. Charles N. Boyd is the director of this well-known choir.

JOHN DOANE TO NEW YORK

Chicago Man Appointed Organist of Church of Incarnation.

John Doane of Chicago, formerly head of the organ department of the Northwestern University School of Music and organist of the First Congregational Church of Evanston, has been appointed organist of the Church of the Incarnation in New York City and henceforth will make his home in the metropolis. Mr. Doane has just returned from Europe, whither he went with his Great Lakes Quintet to play for the benefit of President Wilson on the George Washington. Mr. Doane is an Oberlin graduate and a former pupil of Dr. George W. Andrews, and later studied with Lemare. He is a brilliant performer and one of the most talented of the younger organists of this country.

Clarence Dickinson's Lectures.

The last recital in Dr. Clarence Dickinson's series of historical organ lecture recitals in the chapel of Union Theological Seminary, New York, was given Feb. 25 at 4 o'clock. The assisting artists were Miss Inez Barbour, soprano; Miss Mary Allen, contralto; Harry T. Burleigh, baritone, and Miss Marie Mikova, pianist. The program was "Music in America" and included Indian music, Negro music, ballads of the mountaineers, and music by living composers. Feb. 4 the subject was "The Music of the Jewish Temple"; Feb. 11, "Liturgical Forms in Use Before the Third Century" and Feb. 18 "Belgium in Musical History." At all of the lectures the house was filled.

WHEN THE BELLOWS RAN AWAY.

BY HENRY B. RONEY.

In my young days as an organist I went to Bay City, Mich., to give the dedication concert at the First Baptist Church, which had installed a new organ. The organ was blown by a water motor which was as yet without a governor to regulate the speed of the motor under high pressure.

I was well started in my favorite show piece when the siren whistle on the water works sounded an "alarm of fire." The high pressure was put on and in a few moments it reached the church and the organ pumping attachment responded with a decided increase in speed. Faster and faster went the bellows handle, opening the air safety valve at every stroke like the exhaust of a Mississippi steamboat, until the whole organ gallery vibrated under the throbs, and the audience was filled at first with wonderment and then with alarm. Some became too nervous to stay, and went out.

The janitor was a fat German. Fearing the rampant motor would burst the whole organ, he hurried up to the organ gallery, which was behind the pulpit, and, concealed by the screen used to shield the former man organ blower from the eyes of the congregation, he took hold of the bellows handle and tried to steady it. Then he put his weight upon it, but without visible effect.

Then an inspiration seized him. He straddled the lever, expecting his 200 pounds to overcome the steam pumping engine at the water works. Faster went the motor, and in his frantic efforts to keep his balance he kicked over the screen, leaving his ridiculous hobby-horse performance exposed to full view of the audience.

Suddenly there was a crash, a sound of splintering wood and a resounding bump. The bellows handle stood it as long as it could and then broke, and his janitorship landed on the floor. Relieved of its human counterbalance that motor raced like a runaway horse until it seemed as if the roof would be brought down over our heads. I brought the piece to an end just as the janitor turned off the water, and quiet reigned again. Twenty years later, when giving a concert upon the same organ, I told this story to the audience and a number who were present at the first concert recalled the amusing incident.

Henry Knauff, who believes he is the oldest church organist and choir-ister, in length of service, in the United States, no longer directs the music at the Lutheran Church of the Reformation, St. Paul, having resigned. Mr. Knauff, 82 years old, has been a musician since he was old enough to sit up and finger the keys of a piano. When a boy of 14 he took a salaried position as organist of the Second Presbyterian Church of Philadelphia. Thirty-six years ago he went to St. Paul. Last December the veteran organist tendered his resignation to the church, but was not relieved until March. Mr. Knauff's father for years was director of the Philadelphia Sacred Music society.

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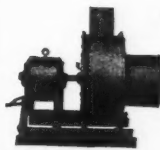
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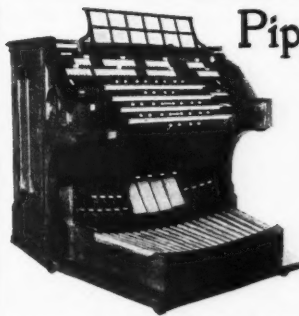
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Console of St. Louis Cathedral Organ

RECITAL PROGRAMS

John Hermann Loud, Boston, Mass.—Mr. Loud has arranged two excellent recitals for Lent at the Park Street Church. The first was given March 19 and the second is scheduled for April 2. Mr. Loud played as follows: March 19: Fugue in B minor, Bach; "The Fountain," Matthews; Allegro in B minor, Guilmant; Meditation, Op. 70 (violin and organ), Samuel Rousseau; Third Grand Sonata in F, Otto Dienel; Adagio Pathétique (violin and organ), Godard; "Friede," Symphonique; Ernest H. Sheppard; Improvisation; "Marche Pontificale" (First Organ Symphony), Widor.

The program for April 2 is one of popular music, by special request, and contains: War March of the Priests (from "Athalie"), Mendelssohn; Hymn of the Nuns, Leclair-Vely; Caprice in B flat, Guilmant; Largo, Handel-Whitney; Overture to "William Tell," Rossini-Buck; Communion in G, Batiste; Grand March (from "Tannhäuser"), Wagner; "Will o' the Wisp," Gordon B. Nevill; Improvisation; Concert Rondo in B flat, Hahn.

Edwin Arthur Kraft, Cleveland, Ohio.—Mr. Kraft, for the sixth time in the last eight years, gave a recital at the Central Presbyterian Church of Rochester, N. Y., under the auspices of the Western New York chapter of the guild, on Feb. 25. Mr. Kraft presented this program: Concert Overture in D minor, Matthews; Intermezzo, "Song of India," Rimsky-Korsakoff; "Caprice de Concert," J. Stuart Archer; Suite, "In Fairyland," Stoughton; Overture to "William Tell," Rossini; Autumn Song, Tchaikovsky; Berceuse, Gretschinoff; Overture in C sharp minor, Johnson; Liebestraum, Liszt; Allegretto, Wolstenholme; "Marche Pittoresque," Kroeger.

The next evening Mr. Kraft gave this program at the Presbyterian Church of Albion, New York: Jubilant March, Faulkes; "Song of India," Rimsky-Korsakoff; Fountain Reverie, Fletcher; "Caprice de Concert," J. Stuart Archer; Gavotte, Federlein; Minuet, Bizet; "Jubilate Amen," Kinder; Intermezzo, Archer; Melodie, Tchaikovsky; "Marche Pittoresque," Kroeger.

The concluding recital of the 1918-1919 series at the First Methodist Church of Grand Rapids, Mich., was played by Mr. Kraft Feb. 23, his offerings on this occasion being: Sonata No. 1, Mendelssohn; Serenade, Rachmaninoff; Intermezzo, Archer; Gavotte, Federlein; Overture to "William Tell," Rossini; "A Song of India," Rimsky-Korsakoff; Suite, "In Fairyland," Stoughton; "Caprice de Concert," Archer; Cantilene from "Prince Igor," Borodin; "Marche Pittoresque," Kroeger.

Lucien E. Becker, F. A. G. O., Portland, Oregon.—Mr. Becker gave the twelfth municipal recital on the large Skinner organ in the city auditorium Sunday afternoon, March 9, playing: Concerto, "Cuckoo and Nightingale," Handel; Venetian Love Song, Ethelbert Nevill; "Will o' the Wisp," Gordon B. Nevill; Concert Variations, Bonnet; Prelude and Fugue, A minor, Bach; Largo from "New World" Symphony, Dvorak; "Clair de Lune," Bonnet; "Pomp and Circumstance," Elgar.

Classical composers were the subject of Mr. Becker's lecture-recital, March 11 in the Reed College chapel, and the organ program was: Sonata, F minor, Mendelssohn; Gavotte, Martin; Prelude and Fugue, A minor, Bach; Serenade from the Florentine Quartet, Haydn; Pavane, "The Earl of Salisbury," Byrd; Prelude in the First Mode, Clerambault; Concerto, "Cuckoo and Nightingale," Handel.

Mr. Becker was heard in a recital at the East Side Baptist Church of Portland March 10 in the following program: American Fantasia, L. E. Becker; Minuet, Boccherini; "Morning," ("Peer Gynt" Suite), Grieg; Fugue, G minor, Bach; Concerto, "Cuckoo and Nightingale," Handel; Venetian Love Song, Ethelbert Nevill; "Will o' the Wisp," Gordon B. Nevill; Variations on a Scotch Air, Dudley Buck; Largo, Handel; Concert Variations, Bonnet; Pilgrims' Song of Hope, Batiste; Grand March from "Aida," Verdi.

Charles Galloway, St. Louis, Mo.—Mr. Galloway's monthly recitals at Graham Memorial Chapel, Washington University, Sunday afternoons, have been marked by these offerings:

Feb. 16—Prelude in E minor, Bach; Variations on "The Star-Spangled Banner" Buck; Canzonetta, Foote; Prelude and Fugue on the Name "Bach," Liszt; Meditation—Elegie, Borowski; Toccata Fleuret.

March 16—Prelude in E flat, Bach; "Romance sans Paroles," Guilmant; Sonata in A minor, Rittler; Scherzino, Ferrata; "Oh the Lifting Springtime," Stebbins; "Marche de Fete," Gigout.

Charles Heinroth, Pittsburgh, Pa.—At the 1,688th free recital in Carnegie Institute at Pittsburgh, played March 2, the program was one of stirring popularity, and contained: Prelude to "Carmen," Bizet; "Kammet Ostrow," Rubinstein; Minuet in A, Boccherini; Two Movements from Sonata in G minor, Rheinberger; Symphonic Poem, "Le Rouet d'Omphale," Saint-Saens; Nocturne in A flat, Parker; Three Dances from "Henry VIII," German; Toccata from Fifth Symphony, Widor.

Samuel A. Baldwin, New York City.—Mr. Baldwin's programs at the City College in March were:

March 2—Sonata in F minor, Mendelssohn; "The Little Shepherd" and Menuet, Debussy; Prelude and Fugue in E major, Bach; "Mammy" and "The De-

serted Cabin," R. Nathaniel Dett; "In Paradisum" and "Flat Lux," Dubois; Melody in E, Rachmaninoff; Overture to "Tannhäuser," Wagner.

March 9—Recitative and Prelude, "De Profundis," Homer N. Bartlett; Choral Prelude, "O Man, Behold Thy Fearful Sin," Isach; Concerto in C minor, Handel; Eegy, Lemaire; Allegro Moderato from Unfinished Symphony, Schubert; "Chanson Plaintive," Lysarski; Prelude Pastorale, Ljadoff; Good Friday Music from "Parsifal," Wagner.

March 9—Sonata No. 5, Thayer; Air from Suite in D, Bach; Fugue in G major a la Gigue, Bach; "Over the Prairie and Alpine Sketch," Cyril Scott; "Lamentation," Guilmant; "Within a Chinese Garden," Stoughton; Meditation from "Fais," Massenet; Fantasia on a Welsh March, Best.

March 12—"Fantasia Dramatique," Maudslayi; "Scena Pastorale," Bossi; Prelude and Fugue in G major, Bach; "In the Gloom" and "A Desert Song," Ernest H. Sheppard; Prelude in C sharp minor, Rachmaninoff; Largo from "New World" Symphony, Dvorak; "Suite Gothique," Boellmann.

March 16—Pastoral Sonata, Rheinberger; Adagio from Sonata, Op. 27, No. 2, Beethoven; Toccata and Fugue in D minor, Bach; "The Elbow Lane," William Lester; "Song of Hope," Meale; Scherzo in G minor, Bossi; "Liebestraum," Liszt; Prelude to "Parsifal," Wagner.

March 19—Symphony, Op. 18, Edward Shimmern Barnes; Largo, Handel; Prelude and Fugue in E minor (dessert), Bach; "Sœur Monique," Couperin; Evening Song, Schumann; Theme in E, Faulkes; Nocturne, Op. 9, No. 2, Chopin; "Finlandia," Sibelius.

March 23—Prelude in E flat, Bach; Prelude to "La Dame au Blau," Debussy; Sketches of the City, Nevill; Indian Idyll, George Alden Miller; Slumber Song, John G. Seely; "Pilgrims' Chorus," "Elizabeth's Prayer" and "To the Evening Star" ("Tannhäuser"), Wagner; Theme and Finale in E flat, Thiele.

Frank L. Sealy, New York.—Mr. Sealy gave a series of Lenten recitals at the Church of the Holy Communion on the afternoons of Monday, March 17, 21 and 24, at 4 o'clock. The programs follow:

March 17—Choral Variations, Smart; Choral Preludes ("Melcombe" and "St. Ann's"), Parry; Duo from "Suite Adieu," Lemare; Andante from "Caroline Quintet," Mozart; Prelude, "Parsifal," Wagner; March, "From Crag to Sea," Liszt.

March 24—Canzonetta and "Vision," Rheinberger; Intermezzo and "Passacaglia," Sonata in E minor, Parker; Adagio, Op. 34, Merkel; "Pledge Heroique," Franck.

March 31—Air, Sarabande and Gavotte, Bach; Largo, Musette and "Allegretto Gocoso," Handel; Larchetto, Symphonie d'Antoine, Lemare; Andante from "Caroline Quintet," Mozart; Prelude, "Parsifal," Wagner; March, "From Crag to Sea," Liszt.

Ernest H. Sheppard, Quincy, Mass.—At the Sunday evening recitals in Christ Church during the last month, Mr. Sheppard has played the following: Angelus, Lemare; "Elegy" (Symphonic Poem), Pearce; Prayer and Cradle Song, Guilmant; Solemn March, Noble; Communion, Deshayes; Sixth Sonata, Mendelssohn; Evening Song, Bairstone; "Lamentation," Guilmant; "Marche Pontificale," Tombelle; "The Question and the Answer," Wolstenholme; Nocturnette, d'Evry; Communion in G, Guilmant; Prelude on "A Mighty Fortress," Faulkes; Elegy, Noble; "Marche Religieuse," Guilmant; Meditation, Gounod; "Chanson du Soir," Sheppard.

Gerard Taitland, Oakland, Cal.—Mr. Taitland, organist of St. Francis de Sales Church gave a recital as follows in Trinity Episcopal Church March 24: Prelude and Fugue in E minor, Bach; "On Wings of Music," Mendelssohn; Reverie, Strauss; "Will o' the Wisp," Gordon Balch Nevill; "Kammet Ostrow," Rubinstein; Offertory in F minor (St. Cecilia), Batiste; Canon in G flat, Truette; Prelude to "Lohengrin," Wagner; "Suite Gothique," Boellmann.

Charles Cawthorne Carter, Baltimore, Md.—In a recent recital at Bethany M. E. Church Mr. Carter, organist and choir-master of St. Luke's Church, played: "The Star-Spangled Banner"; Military Polonaise, Chopin; "Preislied," Wagner; "Secret d'Amour," Klein; Fantasia on Old Christmas Carols, Faulkes; Spring Song, Mendelssohn; "Marche Funebre," Mendelssohn; Toccata in C, Dubois; "The Marcellaise."

Carl K. McKinley, Hartford, Conn.—Mr. McKinley gave a recital Feb. 19 at the Center Church which so moved the critic of the Hartford Daily Times, who confesses positive dislike for the organ, that he exclaimed in his review: "Almost too persusasive me to be a Christian in this matter of the organ." Mr. McKinley's persuasive program included: Sonata in the style of Handel, Wolstenholme; Arabesque, Vierne; Fantasia and Fugue in G minor, Bach; Elegie, Tombelle; Minuet, Debussy; Romance, Svendsen; Finale, Guilmant.

Harry Irwin Metzger, St. Paul, Minn.—Mr. Metzger is giving a series of five Lenten recitals at Christ Episcopal Church, with the following programs:

March 9—Assisted by Miss Margaret Horn, violinist; Second Sonata, Mendelssohn; Violin, Largo, Handel; Nuptial Song, Rogers; Violin, Valze, Hummel; Nocturne in G, Frysinger; Allegro Pomposo in D, Vincent.

March 16—Assisted by Francis J. Rosenthal, baritone; Prelude and Fugue in

E minor, Bach; Vocal, "When I Survey the Wondrous Cross," Pettman; Cantilene in B flat, Faulkes; Vocal, "Thou Wilt Keep Him in Perfect Peace," Patton; "In the Twilight," Harker; "Elegie Romantique," Roland Diggie.

March 23—Assisted by Thomas G. McCracken, tenor; Prelude and Fugue in G major, Mendelssohn; "Rimembranza," Yon; Vocal, "If With All Your Hearts," from "Elijah," Mendelssohn, and Prayer, Gebel; Berceuse (from "Jocelyn"), Godard; "Suite Gothique," Boellmann.

March 30—Assisted by Mrs. Geo. Gere, contralto; Fugue in E flat major, Bach; "The Larme," Mousorgsky; "An Elizabethan Idyll," T. Tertius Noble; Vocal, "He Was Despised," from "The Messiah," Handel; Sunset, Lemare; Elegie, Metzger; "Grand Choeur" in G, Salome.

April 6—Assisted by Master Edward McAdam, soprano, and Master Raymond Fagie, soprano; Fugue from Sixth Sonata, Mendelssohn; Andante, Cantabile, from Symphony, Widmer; "The Holy City," from "The Holy City," Gaul (Master McAdam); "Eventide," Fairclough; "How Beautiful Are the Feet of Them That Dwell in the Gospel of Peace," from "The Messiah," Handel (Master Fagie); "Jubilate Deo," Silver.

DeWitt Courts Garrettson, Buffalo, N. Y.—In his weekly Thursday afternoon recitals at St. Paul's Church Mr. Garrettson recently has played these programs:

Feb. 13—Fourth Organ Concerto, Handel; "In the Morning," Grieg; "Flat Lux," Dubois; "From the Southland," Gaul; "Suite Gothique," Boellmann.

Feb. 20—Sonata No. 3, Mendelssohn; "In a Welsh Garden," Dargle; Fantasia on a Welsh March, Best; Prelude in E minor, Chopin; Nocturne in G minor, Chopin; "La Cinqtaine," Gabriel-Marie; Offertory in D minor, Batiste.

Feb. 27—"La Fete Dieu," Dubois; Suite for Organ, Rogers; Widmer; Halsey; Prelude to "Parsifal," Wagner; Sonata No. 1, Mendelssohn; Andante Religioso, Parker; Chromatic Fantasia, Thiele.

Ernest Douglas, Los Angeles, Cal.—A series of six historical recitals is being given by Mr. Douglas at St. Paul's Cathedral. The first one, March 11, was devoted to composers of the sixteenth and seventeenth centuries and was as follows: "Gagliarda," Bernard Schmid; Fugue in G minor, Girolamo Frescobaldi; "Ciaccona," Johann Pachelbel; "Sœur Monique," Francois Couperin; Prelude with Carillon, Louis N. Clerambault.

March 18 the works played were: Pavane, William Byrd; Prelude, Musette and "Air Majestueux," Jean Philippe Rameau; Gigue, Archangelo Corelli; Fugue in C major, Dietrich Buxtehude.

March 25 Mr. Douglas gave a Bach program as follows: Prelude in B minor, Pastoral in F, Fugue in D major, Minuetto from violin and piano sonata in G, transcribed by Ernest Douglas, "Vivaldi's" major Concerto (Allegro, Grave, Presto).

Horace G. Seaton, Winona, Minn.—At his sixty-ninth monthly recital in St. Paul's Church, March 2, Mr. Seaton gave this program: Organ Concerto No. 5, Handel; Prelude to "Faust," Gounod; "Cortege," Debussy; Fantasia in E flat, Saint-Saens; Song Without Words, Mendelssohn; "Evening Star," Wagner; Postlude in D, Smart.

Mr. Seaton was heard Feb. 12 in a recital at the College of St. Teresa in which he played: Organ Concerto in B flat, Handel; Aria in B, Bach; Romance and Aria, Schumann; Christmas Offertory, Grison; Prelude and Siciliano from "Cavalleria Rusticana," Mascagni; Toccata in G, Dubois; Andante from Symphonie Pathétique, Tchaikovsky; Meditation, Faulkes; March on a Theme of Handel, Guilmant.

F. A. Moure, Toronto, Ont.—Mr. Moure, organist of the University of Toronto, who is giving the seventh series of recitals, on Tuesday afternoons, presented the following programs in convocation hall recently:

Feb. 25—Toccata and Fugue in D minor, Bach; "Elevation" and "Prelude Romantico," Ravanello; Concert Piece, Op. 24, Guilmant; Pastoral, de la Tombelle; Gavotte from "Mignon," Thomas; "Pomp and Circumstance," March, Elgar.

Intermezzo from Seventh Symphony, Widmer; Suite in E minor, Borowski; Prelude to "Lohengrin," Wagner; Spring Song, Hollins; "Finlandia," Sibelius.

Rollo Maitland, F. A. G. O., Philadelphia.—Mr. Maitland played the following at the midwinter commencement exercises of the Philadelphia High School for Girls, held at Central High School, Feb. 5: Coronation March, Tchaikovsky; "Fantasia Rustique," Wolstenholme; "Kammet Ostrow," Rubinstein; "Elles," Bonnet; Gavotte from "Mignon," Thomas; "Will o' the Wisp," Nevill; Festal March in C, Calkin.

At the Central High School commencement Feb. 12 Mr. Maitland played: "Hosannah," Dubois; "Pomp and Circumstance," Elgar; Largo, Handel; Concert Rondo, Hollins; "From the Land of the Sky-blue Water," Camille Maitland; Arabesque, Debussy-Maitland; "March Lorraine," Ganne.

Mr. Maitland's programs at the Stanley Theater, mentioned in another column, have been as follows: Week of Jan. 27, Overture to "William Tell," Rossini; "Will o' the Wisp," Nevill; Week of Feb. 3, Quartet from "Rigoletto," Verdi; Andantino, Lemare; "From the Land of the Sky-blue Water," Cidman; Week of Feb. 10, Concert Rondo, Hollins; "The Swan,"

Saint-Saens; First Arabesque, Debussy; "I Hear You Calling Me," Marshall; Week of Feb. 17, Overture, "Merry Wives of Windsor," Nicolai; "Liebestraum," No. 3, Liszt; "Somewhere a Voice Is Calling," Week of Feb. 24 (week of showing Roosevelt's life, all American program); American Fantasia, Herbert; Caprice, Kinder; "The Long, Long Trail," Week of March 3; Toccata from Fifth Symphony, Widmer; Nocturne, Op. 9, No. 2, Chopin; "Mighty Lak a Rose," Nevill; Week of March 10, Concert Overture in E flat, Faulkes; "Elles," Bonnet; Hawaiian Song, "Farewell."

James T. Quarles, Ithaca, N. Y.—The February recitals of Professor Quarles at Cornell University offered the following programs:

Feb. 7, Sage Chapel—"Sonata Pontificale," Lemmens; Andante, from Symphony in G minor, Mozart; "Gavotte Moderne," Lemare; "A Prayer for Peace," Paul Held; Berceuse in D flat, Faulkes; Coronation March from "Le Prophete," Meyerbeer.

Feb. 12, Bailey Hall—Special program for Farmers' Week: Concert Overture in C minor, Hollins; "Evening Star" and "Pilgrims' Chorus" from "Tannhäuser," Wagner; intermezzo from "Cavalleria Rusticana," Mascagni; "Farandole," from "L'Arlesienne," Bizet.

Feb. 14, Bailey Hall—Special Farmers' Week Program: "Grande Choeur Pathétique," Gigout; "In the Morning," from "Peer Gynt Suite," Grieg; Introduction to Act 3, "Lohengrin," Wagner; "Pan," Godard; Serenade, Saint-Saens (for violin, viola, piano and organ), "Ave Maria," Arcadelt-Liszt; "Marche Slav," Tchaikovsky.

Feb. 21, Sage Chapel—Concerto in D minor, Wilhelm Friedemann Bach; "Sœur Monique," Couperin; Toccata in F, Crawford; Reverie, Dickinson; Funeral March, Tchaikovsky.

Feb. 28, Sage Chapel—Prelude and Fugue in D major, Bach; Clock Movement, from Symphony in D, Haydn; "Ronde des Princesses," from "L'Oiseau de Feu," Stravinsky; Andante Cantabile from Symphony 5, Tchaikovsky; Funeral March of a Marionette, Gounod.

Professor Quarles played for his March recitals the following programs:

March 7, Sage Chapel—Prelude to "Parsifal," Wagner; "Entrée du Cortege" and "Benediction Nuptiale," from "Messe de Mariage," Dubois; Choral Prelude, "In There Is Joy," Bach; Berceuse, from "Rustic Wedding," Symphony, Goldmark; Nocturne, from "A Midsummer Night's Dream," Mendelssohn; "Marche Nuptiale," Guilmant.

March 11, Bailey Hall—Sonata in A minor, Op. 11, Mark Andrews; Canonic in B flat, Guilmant; "Tristan and Isolde," Wagner; "Ariel," Bonnet; "Marche Militaire," Schubert.

Edmund Sereno Ender, Northfield, Minn.—At the Skinner Memorial Chapel, Carleton College, Northfield, Professor Ender played the following selections at his vespers organ recitals on the Sunday afternoons in March:

March 2—Compositions of Alfred Hollins: Concert Overture in C minor; Intermezzo, Spring Song.

March 9—Compositions of Edward d'Evry: Concert Overture, "Benediction Nuptiale"; Canzona della Sera.

March 16—Compositions dedicated to Mr. Ender: "Reverie, Triste," Diggie; "A Legend of the Desert," Stoughton; Allegretto-Pastorale, Lawrence.

March 23—Compositions of James H. Rogers: Concert Overture in B minor; Intermezzo; Prelude.

March 30—"Christus Resurrexit," Ravanello; Scherzo, Avery; Andante (from Violin Concerto), Mendelssohn.

Edward A. Hanchett, Dallas, Texas.—Mr. Hanchett has played the following compositions in special services at the Second Presbyterian Church on recent Sundays: "Entrée du Cortege" and "Benediction Nuptiale," from "Wedding Mass," Dubois; Barcarolle, Dethier; Festival Offertory on Christmas Carols, Guilmant; "Vision," Rheinberger; Berceuse, Ralph Kinder; Prelude and Christmas Pastoral from "The Manger Throne," Manney Biggs; March for a Church Festival, Best; Berceuse from "Jocelyn," Godard; "Fanfare Militaire," Lemmens; First and Second Andantino, Lemare; Pastoral in E major, Lemare; Arcadian Idyll, Lemare; Sortie, J. H. Rogers; Pastoral on hymn tune "Herald Angels," Dinelli; Pastoral in G major, Faulkes; Finale in E flat, Faulkes; Grand Chorus in D major, Guilmant.

At a special memorial service Jan. 5, Mr. Hanchett played the following: Cantilena from Sonata No. 12, Rheinberger; "Death of Ase," from "Peer Gynt" Suite, Grieg; Funeral March and Song of Seraphs, Guilmant; Largo, Handel.

Gordon Balch Nevill, Greensburg, Pa.—Mr. Nevill gave a recital under the auspices of the Johnstown College of Music at St. John's Reformed Church March 4, and his selections were: "Allegro Giubileante," Federlein; "Pilgrims' Song of Hope," Batiste; Minuet ("L'Arlesienne" Suite), Bizet; Overture to "Zanna," Herold; Scherzo in F, Hoffman; "The Magic Harp" (Pedal Etude), Meale; "The Music Box," Ljadoff; Toccata in D minor, Nevill.

For his fifth recital in the First Presbyterian Church of Greensburg, played Feb. 21, Mr. Nevill prepared this program: "Suite Gothique," Boellmann; Berceuse and "Praeludium," Jarnefelt; Festal Procession, Nevill; Prelude, "La Demoiselle Elue," Debussy; "Arpa Notturna," Yon; Largo from "New World" Symphony, Dvorak; March and Chorus from "Tannhäuser," Wagner; "In Moon-

light." Kinder; Overture to "William Tell," Rossini.

Glenn Grant Grabill, A. A. G. O., Westerville, Ohio.—Mr. Grabill gave the dedicatory recital on a two-manual organ built by M. P. Miller for the First United Brethren Church of Peru, Ind., presenting the following numbers: Grand Chorus in D, Spence; Scotch Fantasia, Macfarlane; Fugue in D minor, Bach; Sonata in E minor, Rogers; "At Twilight," Stebbins; Desert Song, Sheppard; Festival March, Faulkes.

This is the second organ Mr. Grabill has dedicated in the last six months, having performed a similar service for a large Portsmouth, Ohio, church late in August. He is organist of the First United Brethren Church of Westerville, Ohio, which maintains a mixed choir of sixty voices, picked from the vocal classes of the school of music connected with Otterbein College.

Summer Salter, Williamstown, Mass.—Mr. Salter's Wednesday afternoon recitals in Williamstown have been marked recently by these programs:

Feb. 12—Prelude (Fantasia) in G minor, Bach; Andante Cantabile (From the String Quartet), Tchaikovsky; Menuetto, Beethoven; "A Prayer for Peace," Paul Field; Indian Idyll, Horace Alexander McDowell; "Christmas in Sicily" (by request), Pietro Alessandro Yon; Toccata in E, Homer N. Bartlett.

Feb. 19—Concerto in B flat (Andante Maestoso, Allegro), Handel; Largo from the "New World" Symphony, Dvorak; "Caprice Heroique," Bonnet; Pastorale, Katharine K. Davis; "L'Echo," Pietro Alessandro Yon; Rhapsody in D, Rossseter G. Cole.

Feb. 26—American composers: Prelude in E minor, John Knowles Paine; Variations on a Scotch Air, Dudley Buck; Allegro Moderato from Sonata 5, in C minor, Op. 15, Eugene Thayer; Improvisation from Suite in D, Arthur Foote; "To a Water Lily," Edward Alexander McDowell; "Will o' the Wisp," Gordon Balch Nevin; "Echo Bell," John Hyatt Brewer; Epithalamium (Wedding Hymn), R. Huntington Woodman.

Edwin E. Wilde, A. A. G. O., Providence, R. I.—Mr. Wilde, organist of St. Stephen's Episcopal Church, played a program to open the organ in the new Plymouth Congregational Church March 2. The organ is a two-manual Austin of thirteen speaking stops. Mr. Wilde's program: Grand Chorus, Dubois; Aria in D, Bach; Cavotte, Dethier; Largo, Handel; "In Paradisum," Dubois; "Danse Orientale," Rebikov; Canzonetta, Parker; "Moult Moments," Pachelbel; Toccata in D minor, Renaud.

Francis S. De Wire, Youngstown, Ohio.—In his recital after evening prayer in St. John's Episcopal Church Feb. 23 Mr. De Wire played: Largo from the "New World" Symphony, Dvorak; "In Paradisum," Dubois; Canon in B minor, Schumann; Cantabile, Lore; "Ave Maria," Arcadelt-Liszt; Allegro Pomposo, Holway.

Capt. William T. Taber, Battle Creek, Mich.—Capt. Taber of the quartermaster's department of the United States Army, who has been stationed at Camp Custer, has been transferred to Nashville and gave his last recital in the First Baptist church on March 9, playing as follows: Andante in D, S. S. S.; Fantasia, "O Sanctissima," Lux; Allegretto, Woistenholt; "Pilgrims' Chorus," Wagner; Overture, "William Tell" (by request), Rossini; "Musical," Schubert; Romanza, H. W. Parker; Scherzo, Guilman.

March 2 his offerings were: Festival March, Best; "Minuet romantique," Sidney Smith; "Liebeslied," Henselt; Spinning Song, Wagner; Overture, "Marilyn," Vincent Wallace; Nuptial Song, Dubois; "Bagatelle," Scharwenka; Postlude in F, Gade.

Andrew J. Baird, Middletown, N. Y.—Mr. Baird gave this program at a recital in the Webb Horton Memorial Presbyterian Church for the benefit of the Middletown chapter of the Red Cross Feb. 24: Overture to "The Merry Wives of Windsor," Nicolai; Allegretto in B minor, Guilman; "Marche Funebre et Chant Seraphique," Guilman; Fanfare, Lemmens; "The Swan," Stebbins; Gavotte from "Mignon," Thomas; Fugue in E flat (St. Ann's), Bach; Minuet from "L'Arlesienne," Bizet; Variations on "Auld Lang Syne," Thayer.

Horace Whitehouse, Oxford, Ohio.—Mr. Whitehouse gave this recital at Kuntler Chapel, Western College, Feb. 15: Prelude-Pastorale, Yon; "Christmas in Sicily," Yon; Chorus, "Herzlichlich Mich Verlangen," Bach; Toccata and Fugue in D minor, Bach; Pastorale, De Severac; Scherzo in E major, Gligout; "Variations de Concert," Bonnet; "Lamentation," Guilman; "Ronde Francaise," Boellmann; "Sur un Theme Breton," Ropartz; Finale in B flat, Franck.

Joseph Clair Beebe, New Britain, Conn.—Mr. Beebe's Lenten recital series at the South Congregational Church has been marked by the following programs:

March 12—Toccata and Fugue in B-A-C-H, Liszt; Prelude to "Lohengrin," Wagner; Three Pieces ("Au Couvent," "Reverie," "Nocturne," Borodin; Overture, "Romeo and Juliet," Tchaikovsky.

March 26—Richard Wagner Program: "Woodland Murmurs" ("Siegfried"), "Dreams," Prelude to "Tristan and Isolde"; Cradle Song; "The Rhine Journey" ("Twilight of the Gods"); Overture to "Tannhauser."

April 2—Sixth Symphony, Widor; Harp Nocturne, Yon; "Swing Low, Sweet Chariot," Diton; Overture, "Manfred," Schumann.

April 9—Richard Wagner Program: "Siegfried" Idyll; Prize Song ("Meister-

singer"); Magic Fire Scene ("The Valkyries"); "The Departure" ("Lohengrin"); Overture to "Die Meistersinger."

April 16—Holy Week Music: Overture, "In Memoriam," Sullivan; Palm Sunday Hymn, Berlioz; First Chorus (E major), Franck; Good Friday Scene ("Parsifal"), Wagner; Prelude to "Parsifal," Wagner.

Emory L. Gallup, Chicago.—During February and March the following compositions have been played at St. Chrysostom's: Cantabile, Chorus and "Tri-ere," Jongen; "Lied des Chrysanthemes" and "Poeme du Soir," Bonnet; "Flat Lux," Durois; Adagio and Finale from Symphony 1, Vienne; Finale from Symphony 6, Widor; Prelude in B minor, Bach; Fantasia in G minor, Bach; Largo from "Kerxes," Handel; Andante from Sonata 1, Harwood; Evening Song, Bairstow; Finale from Sonata 1, Mendelssohn; Finale from Sonata 1, Guilman; Chorus in E major, Cesar Franck; Finale from Symphony 1, Maestoso; Adagio from "Suite Gothique," Boellmann; Adagio from Toccata and Fugue in C major and Toccata and Fugue in D minor, Bach; Prelude in G major, Mendelssohn; Largo from the "New World" Symphony, Dvorak; and Toccata from Symphony 5, Widor.

On Sunday afternoon, March 2, Mr. Gallup presented the following Bach program: Fantasia and Fugue in G minor; Adagio from Sonata in G minor for Violin and Piano; Magnificat (Chorus); Prelude; Fugue in D minor; Adagio from Toccata and Fugue in C major; Trio for two manuals and pedal; Chromatic Fantasia and Fugue in D minor. His performance on this occasion aroused the admiration of all who heard him and served to strengthen the growing impression as to the remarkable strength of this rising young organist.

Lester Groom, Chicago.—Mr. Groom gave the third of his fine recitals at the Church of the Ascension March 11, and was assisted by Mrs. W. H. Knapp, soprano of the church. His selections were: Prelude in C minor, Chopin; Reverie, Bonnet; Funeral March and Seraphic Chant, Guilman; "Salvatore," Federlein; "Panis Angelicus," Cesar Franck; Adagio Lamentoso (from Pacific Symphony), Tchaikovsky; Finale, First Symphony, Vienne; Pastorale in A, Second Sonata, Guilman; Fugue in C minor, Bach; Finale in E flat, Guilman.

Henry F. Seibert, Reading, Pa.—In his Sunday evening recitals before the service at Trinity Lutheran Church Mr. Seibert recently has played:

March 2—Sonata in A minor (Tempo Moderato); Intermezzo; Fuga Cromatica; Rheinberger; "When Dusk Gathers Deep," Stebbins.

March 9—"Song of Sorrow," Gordon Balch Nevin; "Misericordia," Ethelbert Nevin; Meditation, Edward Sturges. In recital March 16 he played: Toccata and Fugue in D minor, Bach; Air for G String, Bach; Minuet in A, Boccherini; Humoresque, Tchaikovsky; "Evening Chimes," Wheelton; Concert Fantasia on a Welsh March, Best.

Henry S. Fry, Philadelphia.—In his recital before the Organists' Association of Lancaster, Pa., in the First Presbyterian Church Feb. 18, Mr. Fry played: Concert Overture, Maitland; "Clair de Lune," Karg-Elert; Fugue in G minor, Bach; "Reve Angelique," Rubinstein; Adagio from Concerto in G minor, Camille; Gavotte, Martini; "Variations de Concert," Bonnet; Fountain Reverie, Fletcher; "Chanson d'Espoir," Meale; "The Swan," Stebbins; Siciliano, Fry; Festival Postlude, Schminke.

J. Lawrence Erb, Urbana, Ill.—The latest programs of Professor Erb's recitals at the University of Illinois follow:

Feb. 23—Sonata in A, No. 8, Guilman; "An Evening Meditation," Demarest; "In Memoriam," Nevin; "De Profundis," Bartlett; Allegretto Scherzando, Erb; Andante Cantabile from Fifth Symphony, Tchaikovsky; Sonata No. 1, Mendelssohn.

March 2—Sonata No. 3, Wrightson; Romance in C, Thompson; "Legend," Gaul; "Marche Funebre et Chant Seraphique," Guilman; A Song, "Mammy," Dett; Largo from "New World" Symphony, Tchaikovsky; First Organ Suite, Rogers.

Frank E. Ward, New York City.—At the Church of the Holy Trinity Sunday, March 16, Mr. Ward played the following program: Larghetto, Dvorak; Allegretto Pastorale, Durand; Idylle, Kinder; Nocturne, Ferrata; Allegro in F sharp minor and Invocation, Guilman; Postlude in G, Duncan.

T. C. Calloway, Montgomery, Ala.—Mr. Calloway, organist of the First Baptist Church of Montgomery, gives an organ recital every Sunday evening. He plays a large three-manual Kimball electric organ. The following program was presented Feb. 23: Caprice, B flat, Guilman; "Chant de Bonheur," Lemare; Largo, Handel; "Hymne Celeste," Friml; Spring Song, Hollins; "Jossannah," Dubois; "A Night Song," Kramer; Military March, "Pomp and Circumstance," Elgar.

George L. Johnson, Wilmington, N. C.—Mr. Johnson is giving a series of Sunday evening recitals at St. John's during Lent. The programs in March were:

March 9—Fantasia alla Sonata, Fumagalli; Romance, Lemare; Caprice, Guilman; Fantasia, "The Storm," Lemmens; Idyll, Kinder; Andante, Tchaikovsky; War March of the Priests, Mendelssohn.

March 16—Rondo, Hollins; Meditation, Harker; "Elfenfantz," B. Johnson; Fantasia Concertante, Petrall; Caprice, Lemmens; Cantilene Pastorale, Guilman; "Zadock, the Priest," Handel.

March 23—Fantasia Triomphale, Dubois; Allegretto, B. minor, Guilman; Largo ("New World" Symphony), Dvorak; "Plandia," Silbellus; From the South, "Gilllette," Berceuse, Vienne; March, "Pomp and Circumstance," Elgar.

March 30—"Suite Gothique," Boellmann; "Sunset," Lemare; Carillon, Vienne; Great Fugue, G minor, Bach; Caprice, Kinder;

"In a Mission Garden," Diggle; Offertoire, K. Lat, Batiste.

J. Paul Miller, Mus. Bac., Philadelphia.—Mr. Miller, organist of the Philadelphia Memorial Lutheran Church and a member of the faculty of the Lasz Conservatory, is giving a series of short Sunday evening recitals during Lent, with these programs:

March 9—"Vision Fugitive," Stevenson; "A Cloister Scene," Mason; "A Dream," Bartlett.

March 16—Madrigal in G, Maxson; "Saut d'Amour," Elgar; "Will o' the Wisp," Nevin.

March 23—"In a Mission Garden," Diggle; Meditation from "Thais," Massenet; "Oh, the Luring Springtime," Stebbins.

March 30—Adagio from Second Sonata, Mendelssohn; "My Old Kentucky Home" (Fantasia), Lord.

April 6—Overture to "William Tell," Rossini.

April 13—"Morning" ("Peer Gynt"), Suite, Grieg; "Old Folks at Home," Buck.

Frederick Arthur Henkel, Nashville, Tenn.—In his recital under the auspices of the Nashville Art Association at Christ Church March 9, Mr. Henkel played: "Pagan," Matthews; "Egyptian Suite," Stoughton; Toccata from Fifth Symphony, Widor.

Harold Gleason, New York City.—Among Mr. Gleason's offerings at the Fifth Avenue Presbyterian Church last month were: "Flat Lux," Dubois; Concert Overture in A, Maitland; Reverie, Borodin; Fugue in G minor (The Greater), Bach; Allegretto in B minor, Guilman; "Meditation Serieuse," Bartlett; "Benediction Nuptiale," Hollins; Andante Cantabile (Sixth Symphony), Widor; "Pace Heroique," Cesar Franck; "The Little Shepherd," Debussy; "The Swan," Stebbins; Impromptu in A minor, Coleridge-Taylor; Sonata in A minor, Mark Andrews; "Chant Pastoral," Dubois.

Halbert R. Thomas, Los Angeles, Cal.—During the month of February Mr. Thomas gave a number of recitals at the evening services at the First Baptist Church. The following numbers were included: Andante and Finale from Suite in C, Boellmann; Grand Chorus, Haining; "Vision Fugitive," Stevenson; Impromptu in F major, Coleridge-Taylor; "Sunshine and Shadow," Gale; Berceuse, Webster; "Chanson Triste," Tchaikovsky; Cradle Song, Spinney; Prelude and Adagio from Third Sonata, Guilman; "To the Sea," MacDowell; "A. D. 1629," MacDowell; "Carillon," Boellmann; "Le Cygne," Saint-Saens; Slavonic Cradle Song, Neruda; Liberty March, Fryneger.

Melvin Biggs Goodwin, Philadelphia.—At his Sunday evening organ recitals at the Westside Presbyterian Church, Germantown, Mr. Goodwin has played: Concert Overture in B minor, James H. Rogers; "Clair de Lune," Karg-Elert; "Le Cygne," Saint-Saens; "Marche Funebre," Tschai-

kowsky; Andantino in D flat, Lemare; Prelude to "Lohengrin," Wagner; Communion in D, Hollins; Cantilene, Wheelton; Larchetto, Canoe; Fugue in D major, Bach; Berceuse, Jarnfelt; Intermezzo ("Madame Butterfly"), Puccini; "Processional of the Grail," Wagner.

T. Tertius Noble, New York.—Following is the program of Mr. Noble's recital at St. Thomas Church March 9: "La Folia" (Variations), Corelli; Adagio, G major Concerto, Nardini; Sonata, "Le Tombeau" (first and last movements), Leclair; Adagio, G minor Symphony, Bruch; Allegro Moderato, D major Concerto, Brahms.

Kate Elizabeth Fox, Morristown, N. J.—Mrs. Fox gave the inaugural recital March 13 on the Miller organ recently installed in the Baptist Church of Keapport, N. J. Her program: Introduction and Allegro, Symphony 1, Guilman; "Reverie du Soir," Saint-Saens; Intermezzo, Caltaerts; Andante in E, Martin; "Suite Gothique," Boellmann; Humoresque, Dvorak; Fugue in E flat, Bach; Evening Song, Johnson; Toccata in D, Kinder.

R. Buchanan Morton, St. Paul, Minn.—The following was played in the House of Hope Church in February by R. Buchanan Morton, director of music and organist of the church: Overture to "Egmont," Beethoven; "La Gondola," Henselt; Funeral March, Op. 26, Beethoven; Funeral March, Op. 69, Mendelssohn; Funeral March, Grieg; Melodie, Stojowski; "Lamento," Quet; Adagio (Sonata No. 1), Mendelssohn; Andante in D, Silas; Andante in A flat, Hoyte; Cantabile, Jongen; Caprice, Goss-Custard; "The Question," Woistenholt; Prelude to the "Wedge" Fugue, Bach.

A. Beck, River Forest, Ill.—Mr. Beck gave the following program in the Lutheran Church of Portage, Wis., March 2: Toccata and Fugue in D minor, Bach; Andante Cantabile, Widor; Canon, Jadssohn; Adagio and Andante from the First Concerto, Handel; Introduction and Finale from the First Sonata (Cadenza by Middleschulte), Guilman.

J. E. W. Lord, Meridian, Miss.—Dr. Lord played the following programs at the Strand Theater the week ended March 8: "Esprit du Soir," Dennee; Serenata, Chaffin; "An Old Garden," Jerhune; "Melodie Elegiaque," Becker; "Adoration," Borowski; Romance, Frommel; "Last Spring," Grieg; Humoresque, Dvorak; Andante Pastorale, Galbraith; "Adoration," Rockwell; Cantilena (A minor Concerto), Gottermann; "Willows," Diggle; Canzonetta, Hollander; "L'Arlequin," Nevin.

Marshall S. Bidwell, Malden, Mass.—Mr. Bidwell, organist of the Center Methodist Church, gave the seventh recital in the series at Phillips Academy Feb. 19. He played: Passacaglia in C minor, Bach; Prayer, Lemare; "Flat Lux," Dubois; "Le Cygne," Saint-Saens; Sonata No. 1 in D minor, Guilman.

FROM THE RECITAL PROGRAMMES
of
J. LAWRENCE ERB
Director of Music, University
of Illinois

BAIRSTOW, EDWARD C.,
EVENING SONG.
BREWER, JOHN HYATT,
ROMANZA.
COLE, ROSSSETTER G.,
Op. 25, FANTASIE SYMPHONIQUE.
Op. 23, MEDITATION.
DESHAYES, H.,
PASTORALE.
DIGGLE, ROLAND,
VESPERAL.
DUBOIS, THEO.,
HOSANNAH! (Chorus Magnus).
ADORATIO ET VOX ANGELICA.
FAULKES, W.,
Op. 135, No. 1, PASTORALE IN F
MINOR.
FOOTE, ARTHUR,
Op. 29, No. 3, PASTORALE.
FRIML, RUDOLF,
NUPTIAL SONG (Orange Blossoms).
JOHNSON, BERNARD,
CANZONET IN E.
PACHE, JOHANNES,
Op. 183, No. 3, MEDITATION.
RENAUD, ALBERT,
Op. 123, No. 1, GRAND CHOEUR IN D.
SPENCE, WM. R.,
GRAND CHORUS IN D.
STEANE, BRUCE,
PRELUDE AND FUGUE ON THE
NAME "BACH."
TRUETTE, EVERETT E.,
Op. 51, No. 1, CHORAL PRELUDE
ON THE OLD HUNDRETH.
Op. 31, No. 2, HYMNUS.
Op. 31, No. 3, PRAYER.
Op. 31, No. 4, VESPER HYMN.
TSCHAIKOWSKI, P.,
ANDANTE CANTABILE FROM SYM-
PHONY NO. 5, Arranged by F. N.
Shackley.
WOLSTENHOLME, W.,
ALLEGRO VIVACE IN G.

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or Recital Use

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Blair, Hugh, March in E flat.....	.40
Dunham, Henry M., Op. 12, No. 6, MARCH HERO- IQUE.....	.50
Faulkes, W., Op. 125, No. 1, FESTIVAL MARCH IN D.....	.65
Foot, Arthur, Op. 23, No. 1, FESTIVAL MARCH.....	.40
Lanning, A. W., Op. 71, No. 2, SOLEMN MARCH.....	.60
Lynes, Frank, Op. 58, No. 4, NUPITAL MARCH.....	.65
Salome, Th., Op. 48, No. 1, GOTHIC MARCH.....	.60
Stearns, Bruce, MARCH IN F.....	.40
Imperial March.....	.60
Stewart, H. J., FESTIVAL MARCH.....	.75
Truette, Everett E., Op. 34, No. 5, PROCESSIONAL MARCH.....	.50

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England and the Organ

By DR. CHARLES H. MILLS
Director, School of Music, University of Wisconsin

Second Article.

So far our knowledge of organ building has been of a deductive nature, but about the middle of the nineteenth century Robert Hendrie, an English scholar, unearthed a treatise by a monk named Theophilus, which gives us some pretty accurate information regarding the state of organ building in the eleventh century. The manuscript is in the British museum. It shows that the organ was played by means of slides, which were pushed in to allow wind to sound the pipes and pulled out to silence them. A copper nail was driven in the slide to insure its going in the right distance. On the tongue of the slides a litter indicated which note it sounded. There were two or more pipes to each slide.

The first keyboard was used at the end of the eleventh century and was very crude, consisting of only sixteen keys, which required a blow from the fist to depress them.

By the end of the fourteenth century organs were the customary thing in the churches of England, and it

gan maker, who could only have been William Wootton. This was the state of organs in England, prior to the Puritan period, 1649-1660.

The references to the keyboard and large and small organs demand a little fuller explanation. The keyboard was probably developed through the organ proper, but the principle was soon applied to smaller instruments, in the organ family portatives, positives and regals, and in the stringed family the virginals, spinets and clavicords. All these instruments were important in the development of keyboard technique, and in them the Elizabethan school of composers was very important. As we have seen, the large church organ was somewhat clumsy and coarse, at the same time awkward to play, and the tone must have been harsh. They were used solely to support the plainsong. We are inclined to look to the organ when thinking of the larger forms, but it was out of the other instruments that they really grew, and I am inclined to think that there was very little differentiation at first between the music of the two families. They were used for all sorts of tonal experiments and were comparatively easy to play; besides, the tone was sweet in quality compared with that of the organ. They were of such a size as to make them suitable for houses and were within the means of certain classes of people.

Of the organ group, the positives were first and were of a moderate size. They could be moved about and were undoubtedly invented for the support of the choir when it happened to be in different parts of, say, a large cathedral. Next came the portatives, small enough to be easily carried about in processions or applied to private and secular entertainment. The regals were still smaller in form and were made to fold up like a book, which is the reason for their being called "Bible regals." They were reed organs.

(To be continued.)



DR. CHARLES H. MILLS.

was usual to have two instruments in large churches—one large and the other small.

During the mediaeval times the organ was used to accompany the plain chant and the duties of the organist were performed by one of the monks. There is no special provision made for the organist until a much later date; the duties were considered of a subordinate nature and in this respect times do not seem to have altered very much.

From the fifteenth century, records of the building and cost of organs in England are plentiful. In the precentor's accounts for Ely Cathedral in 1407 we find the first record of the cost of an organ, viz.: \$19. This includes thirteen weeks' board for the organ builder. Unfortunately his name is not mentioned.

In 1459 the Abbot of St. Albans presented an organ to the abbey which cost \$200, an enormous sum in those days.

The first English organ builder whose name is preserved was John Roove, a friar who repaired the organ in York minister in 1427 for the sum of about \$7.50, and in the same records we read of the first lending of an organ to another church in 1485. I will mention only one other instance. William Wootton of Oxford made an indenture, which exists, with Merton College, in 1467, to build an organ costing \$140. There is a singular tale connected with this builder. Those of you who recall English history will remember there were two pretenders to the crown at the reign of Henry VII. One of them was called Lambert Simnell, supposedly a baker's son of Colchester. But a priest confessed he was the son of an or-

Program by A. J. Strohm.

A. J. Strohm, organist and director at Temple Beth-El, Chicago, presented a special program on Friday evening, March 21. He played the Prelude to "Lohengrin," a Chansonnette by de Lillie, a Lullaby by Jean Vogt, Mendelssohn's Second Sonata, and Faulkes' "Marche Nuptiale." Mrs. Ruth Simmons Worthington sang Andrews' "Blow Ye the Trumpet," and Mrs. Marguerite Lester sang "Hear Ye, Israel," from the "Elijah." Master Ernest Watts of St. Paul's choir in Rogers Park sang Roberts' "Seek Ye the Lord." Mr. Strohm had an enthusiastic audience which appreciated his successful and well-balanced program.

A. W. Cooper Succeeds Coerne.

Alban W. Cooper has resigned as organist and choirmaster of St. James' Church, New London, Conn., a place he has held for the last six years, and on May 1 will take up his duties as organist and choirmaster of the Second Congregational Church. In his new position he will succeed Dr. Louis Adolph Coerne, well-known composer and professor of music at the Connecticut College for Women, who desires to give more time to his college work and composition. Mr. Cooper is one of the best-known New England organists, and has been a familiar figure at the conventions of the N. A. O.

J. Warren Andrews is doing a useful work at the Church of the Divine Paternity in New York City, at the request of the rector, in giving twilight song services and recitals on Thursdays in which the principal effort is devoted to inducing the congregation to sing. For this purpose the older tunes are used. The community singing is interspersed with organ compositions of the more popular kind, especially patriotic selections.

IN MEMORY OF J. ALDERFER

Old Church of Oberlin Organ Teacher Holds Service in His Honor.

The Methodist Church of Medina, Ohio, held a memorial service Feb. 23 for Jacob Alderfer, a teacher of organ at Oberlin who died in Paris in the Y. M. C. A. service. Mr. Alderfer was the first organist of the present church twenty years ago. The organist, John Beck, played Chopin's Funeral March in his memory. Mrs. Etta Musser Bigelow, now soloist of the church, formerly soloist of the Pilgrim Congregational Church of Cleveland, sang by request "My Task," De Koven's "Recessional" was sung by the large vested choir.

Mr. Beck has been giving preludial recitals at the evening services, which large audiences have attended. The following numbers were given at the specified dates:

Feb. 2—"Marche Champetre," Boex; Sylvan Sketches, Helm; "Duke Street," Whiting.

Feb. 16—March, from Suite No. 1, Rogers; "Meditation," Kinder; "Narcissus," Nevin; "To a Wild Rose," MacDowell.

March 9—Toccata in D, Kinder; Minuet in G, Beethoven; Canzona, Frysinger; Sextette, Donizetti.

March 26—"Hosanna," Wachs; Capriccio, Lemaigre; Andantino, Lemaigre; "Saluto d'Amor," Federlein.

Recital by Demorest Pupils.

That Charles H. Demorest, A. A. G. O., the Los Angeles organist, has a class of talented pupils was demonstrated at a recital given by them in the Broadway Christian Church Feb. 20. Eight organists took part and the first number was by a boy of 15 years—S. Wilford Ellis. Mr. Ellis and Miss Thelma May Robbins and Miss Ella Warriner played entirely from memory. The others who played were Miss Sadie Douglass, Miss Maude Heffner, Mrs. L. B. Parks, Roy Brignall and J. Franklin Newman. The program included: "Suite Gothique," Boellmann (Mr. Ellis); Swing Song, Sibley Pease (dedicated to Mr. Demorest), and Fanfare, Dubois (Miss Heffner); Rhapsodie, Saint-Saens, and "Marche Pontificale," de la Tombelle (Mr.

Newman); Suite No. 1, Rogers (Mrs. Parks); Andante Pastorale, Faulkes, and "Will o' the Wisp," Nevin (Miss Douglass); "Hosanna," Wachs, and Romance, Zitterbart (Miss Robbins); Prelude and Fugue in B flat, Bach, and Evensong, Johnston (Miss Warriner); "Variations de Concert," Bonnet (Mr. Brignall).

Program Played at Oberlin.

Miss Eva Kurtz of the class of '19 in the Oberlin Conservatory of Music gave the following program in Finney Memorial Chapel Feb. 24: Fugue from Suite, Op. 43, Tchaikowsky; "Vissi d'Arte," from "Tosca," Puccini; "Priere," Cesar Franck; "St. Francois d'Assise," Liszt; "Deep River," Burleigh; "Grand Piece Symphonique," Franck.

Fourth Morey Organ for Town.

O. M. Tully, of the department of music at Lander College, Greenwood, S. C., reports that C. E. Morey of Utica, N. Y., is installing a two-manual organ of twenty-one speaking stops in the new Methodist Church at Greenwood. This is the fourth Morey organ to be constructed for that city. It has six stops in the great, eleven, including a set of twenty chimes, in the swell, and four in the pedal. The entire organ is on a seventy-three-note scale and four of the pedal stops are in a separate swell-box. Mr. Tully will dedicate a Morey organ at Aiken, S. C., in May and another at Kingtree, S. C., in July.

Frank W. Van Dusen gave the fifth of his series of lectures on the organ and organ music for students of the American Conservatory in Chicago on Wednesday afternoon, March 12, the subject being: "Organ Music and Composers, From the Time of Bach to the Present Time—Italian, German, French and English Schools."

The following program was given by organ pupils of Frank W. Van Dusen at the American Conservatory of Music in Kimball Hall, Chicago, on Wednesday, March 12: Little Prelude and Fugue in G major, Bach (Miss Dora Andrews); Pastorale in F major, Bach (Miss Emily Roberts); Sortie (Marriage Mass), Dubois (Miss Radie Brittain); Fugue in G minor, Bach (Miss Paula Jantoni); Grand Chorus in March Form, Guilman (Miss Gertrude Heffner); Berceuse in D major, Dickinson (Miss Susan Bell); Prelude and Fugue in G major, Mendelssohn (Miss Hanna Johnson).



Ruth McTammany

"Music and entertainment are as vital to the soldier as food and sleep," says General Pershing. And Miss Ruth McTammany backs him up over here with her work in the training camps. A niece of the late John McTammany, inventor of the player piano, this young artist is well qualified to recognize the superlative qualities of the A. B. Chase Piano.



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American Organ Music

By HARVEY B. GAUL

Up to within the last ten years organ music in the United States was a negligible factor. In fact, there was no writing at all. It is true Dudley Buck, Horatio Parker and one or two others tried to do something, but the mass of players turned to their old idols—idols with feet of clay, wrapped in Christmas tree tinsel.

Until that time organ writing was not qualitative; it was quantitative. Few American writers ventured into the large forms. Everyone who had the pen of a ready writer wrote "Meditations," "Communions" and "Reveries," interchangeable titles meaning the same thing—or nothing. Nobody knows whether publishers were interested in large forms or not, as they received nothing but melodeon melodies with pedal added. The suspicion is that the publishers, like the performers, did not believe in an American school of composition.

With the advent of the renaissance French school, American writing took on impetus. Here and there, up Boston way, around New York, in Philadelphia, and in the far corners of the middle west, men awoke and said: We are tired of these right-hand tunes, left-hand um-pas and pedal tonic and dominant. They said, let us write something that an intelligent player might care to perform, leaving the tinkle-tinkle tunes for our cinematograph brethren. And so they did. Dudley Buck blazed a trail and Horatio Parker nailed up the signpost.

The results were notable examples in sonata form by Mark Andrews, Homer Bartlett, Ralph Baldwin, Arthur Foote, J. H. Rogers and R. Huntington Woodman. In free form Rossetter G. Cole and Edouard Dethier carried organ writing into larger and newer fields.

There is one thing to be thankful for, and that is that the American organ writer, like the American painter, is fashioning his fabric after the French pattern. We have thrown the German school, not of Bach, but of Merkel, Rheinberger and Max Reger, into the discard, and have borrowed the métier of the French. The English have done the same thing; they have been strongly influenced by the French. It is unfortunate that we have no strong nationalistic tendencies, but as we up to date have no native school, our brothers in France offer us more than the late German school.

It was interesting to note the advance in organ writing which came simultaneously with the improvement in organ building. One was the concomitant of the other. Which was first can only be answered by the man who knew whether the egg or the hen first appeared. It started with the general adoption of the electric action, crescendo pedal and string tone. Organ builders were quick to adopt suggestions and organ writers were quick to take advantage of their improvements. The last word has not been said in organ building. Men are still experimenting with new effects. And certainly the last word has not been written in organ literature.

The field for future organ composition does not lie in fugue. Bach said all one could say, and said it better. The future is in the suite, or sonata, call it symphony if you desire, the tone poem, the concert overture, the rhapsody and the "grand piece symphonique"—in a word, in the large free forms. There is plenty of opportunity for counterpoint and there is plenty of opportunity to omit it. That has been one of the curses of organ literature—academic counterpoint. The chief thing is the idea, and the next its treatment. If we will only forego the temptation to write melodies for the oboe stop and regard the vast array of stops as a unit, a homophonic whole, possibly bigger ideas may come.

We have quite outgrown the "Chanson d'Espoir," "Chanson Triste," "Chanson Joyeuse" and the various other titles that mean nothing but a

tune in binary form. Organ playing has gone far beyond those pieces.

There is a future for big composition since the war. The soil has barely been touched. Already the men who have written the suites and sonatas have contributed more interesting works than Merkel or Rheinberger. Some of them rank with the Guilman sonatas. If they have not the brilliancy of Widor, they at least surpass the lesser writers of the French school. Rene Becker, Edward Shippen Barnes, Harry Jepson and R. S. Stoughton are among the younger men who will extend the ramifications of organ music. After all our young men have returned from the war there will be great events in the land of Pharaoh and there will be many Josephs to lead. The lean years are not yet over, but there are fatter ones ahead.

To Promote Music at San Diego.

An important step in the plans for the preservation of the exposition buildings in Balboa Park at San Diego, Cal., was taken March 1 when Dr. H. J. Stewart, official organist at the Spreckels organ pavilion, appeared before the board of park commissioners and requested that one of the exposition buildings be turned over to the Professional Musicians' Guild, of which he is the retiring president. Dr. Stewart stated that the establishment of this guild in the park would probably do more toward making the exposition grounds the musical center of southern California than any other step that could be taken. The park commissioners expressed a desire to assist Dr. Stewart in obtaining suitable quarters in the exposition grounds for the guild and promised that, in planning the future of exposition buildings, they would give his request due consideration. Secretary F. F. Grant of the park commission, when asked if a building would be turned over to the musicians' guild, said: "I believe that Dr. Stewart's request will be granted. We are working in conjunction with the preservation committee in this matter, and I am sure that we shall succeed in bringing about the establishment in Balboa Park of an art and music center of which any city might feel proud."

At the Church of the Redeemer, Morristown, N. J., on Sunday evening, Feb. 25, Gounod's "Gallia" was sung, and on March 9 Maunder's "Olivet to Calvary," and March 30 Moore's "The Darkest Hour," under the direction of Kate Elizabeth Fox, organist and choirmaster.

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Poetical Quality of Belgian Organist's Performance Noted by Critic
—Yon's Trenchant Pen Not for Mollycoddles.

BY HAROLD V. MILLIGAN.

Belgium paid tribute to Italy when Charles M. Courboin devoted a whole recital to the organ compositions of Pietro Alessandro Yon at Aeolian Hall, New York, on Tuesday evening, March 4. The stage was draped with the flags of the allies, prominent among them the insignia of Belgium and Italy; in the center of the stage was a bust of George Washington, upon which a bright white light shone during the playing of "The Star-Spangled Banner," at the conclusion of the "American Fantasy."

The critics of the metropolitan daily newspapers seemed to be under

to create the impression of absolute spontaneity, an effect as though he were improvising instead of playing a set program. It might be thought that this is a quality which would peculiarly fit him for the music of the romantic and modern composers, and perhaps it does, and yet I have never heard anyone play the C minor Pas-sacaglia as he does!

Essentially a modern romanticist, he revivifies the classics with the freshness and vitality of his imagination. He is not afraid to indulge in a liberal rubato, and he infuses an emotional quality into his playing which the organ, that most impersonal and unemotional of instruments, seldom achieves. As for his technical equipment, it is beyond criticism, and is more than equal to anything demanded of it in the whole realm of organ literature. It has become, indeed, a kind of super-technic.

The compositions of Mr. Yon are not unfamiliar to readers of The Diapason. His is a trenchant pen, and his music is not for mollycoddles. Trained along classic lines and capa-



PIETRO A. YON AND CHARLES M. COURBOIN.

(Picture Taken After Notable Concert in Which Works of One Organist Are Played by Another.)

the impression that this was Mr. Courboin's first appearance in New York. As a matter of fact he has been heard here several times before, notably on the fine organ at City College during the A. G. O. convention a year ago, but this was his first recital in the downtown concert hall, where the critics, one of whom dubbed himself and his colleagues "The Chain-Gang," spend most of their waking hours during the musical season.

Speaking of critics, it should be recorded that they with one accord wrote most respectfully and appreciatively of the recitalist, the majority of them being deeply impressed with the fact that in the First Concert Study he played 1,467 consecutive notes with his feet in a little over three minutes of time. His facility and fluent cantilena also aroused comparisons with Heifetz, and can a critic say more than that? Truly, in a season which boasts recitals by Bonnet, Yon and Courboin, the organ recital is coming into its own.

Mr. Courboin's playing is by this time well known to organists and has been reviewed and analyzed in these columns more than once. On this occasion his art was at its best. There is a poetical quality about his playing that is essentially his own. I do not know of another performer upon the organ who possesses it in quite the same degree as Mr. Courboin. It is a characteristic of "temperament" and is so vivid at times as

ble of moving about with the utmost freedom in such rigid formulae as double canons, capable of constructing a whole sonata in three voices on one theme and other such technical stunts, when he essays to be "modern," as in "Elan du Coeur" (dedicated to Mr. Courboin) he is modern in very truth. He himself confesses that double, triple and quadruple appoggiaturas played together produce "surprising new effects." So they do, but not unpleasantly so when played by an artist like Charles Courboin.

The "American Rhapsody" was announced as being played for the "first time in New York." It is a "pot-pourri" of well-known melodies, beginning with that typically American tune, "O Tannenbaum"—I beg your pardon, "Maryland, My Maryland"—and passing through varying phases of "Tramp, Tramp, Tramp," "Dixie," "Deep River" (the negro "spiritual" supplying dynamic and emotional contrast) on to "Hail Columbia," and ending with "The Star-Spangled Banner," for which the audience rose.

There were two encores—the Toccata and Fugue in D minor and an Allegretto by the Belgian composer, De Boeck.

J. Henry Francis, organist of St. John's Church at Charleston, W. Va., whose compositions are well-known, has written a short serenade entitled "Autumn Musings," for the piano. It is a simple but melodious piece, marked by sincerity of style.

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BONNET IS RETURNING EAST

Heard by 10,000 People in Denver on His Way to Pacific Coast.

Joseph Bonnet completed his trans-continental tour of organ concerts March 1 on reaching the Pacific coast. Mr. Bonnet was booked from New York to California, and heard by audiences of unusual size throughout the tour. In Denver 10,000 persons paid to hear him play, at Ann Arbor 5,000, at Grand Rapids 2,500, at Salt Lake City and in the great Mormon Tabernacle, 2,500. The tour in California kept him so busy that all the engagements offered on the coast could not be filled before leaving for Texas, his second trip there this season. Mr. Bonnet returns by way of New Orleans and the southern states to New York to fill many engagements in New York City and the east. In response to insistent demands he will return to the middle west, opening the tour at Rochester May 2 and proceeding as far as St. Paul to the north and Omaha in the west. A large number of return engagements will be made and new cities visited. June 1 Mr. Bonnet will go to Canada, previous to his departure for France at the conclusion of this record tour in the annals of organ music in this country.

Hamrick at Montgomery, Ala.

After being connected with the Strand Theater of Birmingham for four years, George L. Hamrick is locating at Montgomery, Ala., where he will play one of the largest theater organs in the South, in the Strand. It is a new three-manual Austin, and as Montgomery is famed for her many music lovers he is looking forward to his engagement there.

Otto H. Schoenstein, who was at Camp Meade for the last few months,

has been mustered out of the service and is again active in the factory of Felix F. Schoenstein & Sons at San Francisco.

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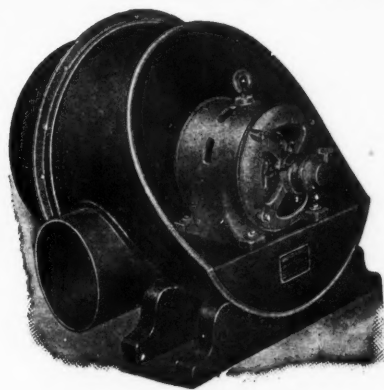
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A Monthly Journal Devoted to the Organ

Official Organ of the Organ Builders' Association of America.

S. E. GRUENSTEIN, PUBLISHER

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CHICAGO, APRIL 1, 1919.

GREAT ORGAN FOR BOSTON.

The movement for memorial organs to be erected in commemoration of the deeds of the heroes of the world war recently concluded is gaining rapidly. Pueblo is soon to award the contract for its instrument, of which mention was made in The Diapason for March, and Boston joins the procession with a strong movement for a great instrument in that city. What more appropriate than that a city which for years was looked upon as the organ building center of the world should have such a municipal organ. And perhaps it may be by way of an act of repentance for the treatment given its famous music hall organ, described in The Diapason by Mr. Gallup a month ago.

The Boston Herald of Sunday, March 2, contained a page devoted to the subject, dwelling on the Portland, Maine, organ, as an example. We quote as follows from the Herald's eloquent plea:

What could better crown the music ambitions of music-loving Boston than a municipal organ?

Let it be a wonder instrument—transcending in size, architectural beauty, quality and perfection of tone, variety and musical scope all organs ever built in the world. Let it be commensurate with the importance of this city as an industrial seaport, as a seat of learning, as a center of musical culture. Let such an organ be suitably housed, properly endowed, wonderfully played by the master musicians of the world, and it will bring to Boston renown that shall outlast the centuries and untold blessing and happiness to countless citizens in present and future generations.

Let such an organ belong to the people—all the people! Let it not be hedged about by the limits of any one creed or sect—let it be our organ, the Great Organ at Boston, as free for all as the parks, as over-brooding in its music blessings as the blue canopy above!

Such is the music dream for our city. Is it merely a dream? Can it not become, easily, a reality? The Herald believes that it can come true and herewith throws the columns of its music pages open to help the project, in every honest new way, to success.

The plan for a great municipal organ in Boston is proposed by men who have the interests of the true musical culture of Boston at heart. The time is opportune. Never have the hearts of the people been so turned to good music as now. Shall music, that has helped so much during the war, that has brought comfort and happiness to soldiers and civilians alike, be less important now that we are enlisted to fight the victories of peace?

"SATAN LEADING ON"

The way of the editor is hard, as Mr. Hansford of the Console has no doubt often discovered. And so we must console him in his trials. It seems that Mr. Hansford is one of the best humorists among the organists and he usually brims over with good cheer. So when he printed that joke quoting the lines "See the mighty host advancing, Satan leading on," he meant no harm. But he permitted something to get by him and Professor Waldo S. Pratt, the famous hymnologist, glimpses his Achilles heel and takes his pen in hand. He tells the editor that people who write for publication should verify their refer-

ences. Very true. And he insinuates—likewise true—that they frequently don't. Then he adds:

"Onward, Christian Soldiers," does not contain the words about 'Satan leading on.' Most of these hackneyed jokes about hymns are like the myth about George Washington and Jonah and the 'whale.' What is the use of keeping them going?"

Absolutely correct, professor, but the lines are in another hymn, and a good one, too. We have no copy of "Gospel Hymns," that collection of rough and ready hymnology, in our library, and it is a matter of thirty years since we were introduced to the hymn, but the title of it is "Hold the Fort," and it begins something like this: "Ho, my comrades, see the signal, waving in the sky, reinforcements now appearing, victory is nigh," and then comes the rousing chorus, "Hold the fort, for I am coming, Jesus signals still; wave the answer back to heaven, by Thy grace we will." One of the succeeding verses starts with "See the mighty host advancing, Satan leading on."

The words are truly martial and the tune has compelling rhythm. It is a song that might well have been resurrected during the late war. It is just as virile as Sullivan's well-known setting of "Onward, Christian Soldiers," although perhaps it will not bear critical musical analysis as well.

Those old gospel hymns performed a mission in their day, and there should be more of them preserved in the modern church hymnals. "I Need Thee Every Hour" and "Tell Me the Old, Old Story" and many others no doubt will survive as long as devout people manage to persuade their ministers to use them. The entire collection dating from the Moody and Sankey days was far superior to the stuff manufactured by the "We convert you while you wait" experts of today. We heard the famous Mormon choir from Salt Lake City sing an arrangement of one of the gospel hymns several years ago which made a profound impression on a large audience. Some of our inventive composers might use them as themes to illustrate religious fervor as expressed by white men of a generation ago as successfully as "Deep River" and other negro melodies have been used in the last few years.

Of course, not all of them are good. Some are positively worthless. Take the tune of "The Ninety and Nine." It was written, so the story goes, or rather improvised, by Ira D. Sankey at a revival meeting, and this is easy to believe. And we have all heard the condemnation of the words of "O Where Is My Wandering Boy Tonight." But there are critics who tell us that Handel's "Messiah" is below standard. And Mr. Milligan informs us in his delicious style that American composers of the present day are not exactly "going on to perfection."

But we have digressed too far. We merely rose to defend Mr. Hansford, and we leave it to Professor Pratt to verify our references.

REFORMING COMPETITION.

Methods of competition among the organ builders of this country for years have been, if not actually deplorable, at least susceptible of great improvement. The formation of the Organ Builders' Association of America was greeted by many of the builders as the forerunner of a better situation. It has been hoped that those who have been following methods that would put a second-hand clothing dealer to shame would see a light and that a better feeling, in which competition would not be eliminated, but would be always honorable, would become the rule. But three times within the last month the editor of The Diapason has listened to recitals of means used to obtain contracts that savored of the worst of the old-time methods. One of these complaints has come from one of the first-class companies whose product is among the best.

Why men who seek to make a sale should stoop to scurrilous denunciation of competitors is beyond our comprehension. There are so few

organ builders whose methods are not thoroughly upright that the exceptions are hardly sufficient to consider. It would be difficult to find a line of business in which the average manufacturer strives harder to please his customers and where artistic results are more sought. There are, of course, different grades of construction—very different—but every church cannot afford an organ of the highest class and cost. In our experience we could count on the fingers of one hand the instances in which a purchaser failed to get at least his money's worth. We see cases every day in which they received much more than their money's worth.

And as to price: If there is a line of manufacture in which the margins are closer than on organs, we would like to have it pointed out to us. An organ builder who through a life's work accumulates more than a small competency is very rare. Those who have died poor are many. Why should anyone continue to ruin his own and the other fellow's chances by reckless underbidding?

The piano makers and the automobile manufacturers set a good example and the sales methods of the department stores are worth studying for many organ builders. Throat cutting may bring temporary results, but it is only a matter of time until the one who wields the sword perishes by it.

LIGHT SHED BY COMPOSER.

Greencastle, Ind., March 7, 1919. Mr. Harold V. Milligan, care of The Diapason, Dear Sir: In your "New Music" department of The Diapason for March you ask several questions which I think should be answered. After classifying several compositions as "lemon meringue and ice cream" you ask, "Are the publishers giving the world what it wants, or are the composers giving the publishers what they want, or both?" Since I happen to be responsible for two of these pieces, I am going to answer these questions, at least so far as they concern me.

Let me say at once that I in no way object to these pieces being described as "lemon meringue." I am a New Englander and, believing in the divine origin of pastry, I consider this a compliment. Speaking seriously, I realize perfectly the slight texture of these pieces. They were written when I was about 15, and sound like it.

But to answer your question. The publishers very naturally attempt to give the public what it wants. The first essential of any business is that it must make money, for it cannot exist otherwise; and publishing is, after all, a business and not a philanthropic enterprise. If a business would make money it must sell something for which there is a demand. There is a demand for music of the confectionary type because it takes little ability to play it or to understand it, and in this world there are more people of little than of great ability. One person in a hundred might appreciate Cesar Franck, but music of the French pastry type can be understood by the poorest corner.

This being the case, publishers will naturally select from the MSS. sent them a large proportion of this kind of music, hence the reviewer's musical indigestion. But it would be unfair to assume that this is the composer's best work; it is simply what the publisher has selected. If you will pardon a further reference to myself—I have written serious works for organ, but they are in manuscript and are likely to remain so for some time. I hope, however, that these little sugary pieces may lead to the publication of my better things, and I doubt not that the other gentlemen whose names were grouped with mine in your review feel the same way toward their productions. Organ composition has been in a bad way in this country, I admit, though I think conditions are improving now. But before blaming the composer it is well to remember that all he can do is to write the music; whether it is published or not will depend upon the demand for his type of production. Very truly yours,

FAN DENMAN THOMPSON,
Dean of Indiana Chapter, A. G. O.

HACKNEYED WEDDING MUSIC.

March 9, 1919.—My Dear Mr. Gruenstein: I notice Mr. Sammons' letter on the wedding marches. Permit me to say that I could never understand why organists would persist in sticking to the hackneyed marches. If for no other reason on earth than that they have been "played to death," they should be given a much-needed, long rest. I agree with Mr. Milligan. It seems to me that the only music that is new, fresh, and original is the music of the great world war used by the "Kaiser's" in their ideas, but the fact that the Prussians in the great world war used their "Kaiser's" music is a glaring example of their atrocities with their musical Kultur. I have for a long time used Gullmant's Wedding March in E as a wedding pro-

cessional and Saint-Saens' "Benediction Nuptiale" as a recessional. Gullmant's work is much more interesting, musically, than either Mendelssohn's or Wagner's. One of my harmony teachers, A. J. Goodrich, once remarked that the Mendelssohn march had enough ideas in it for a comic opera. Then again, Gullmant's "March d'Ariane" is a splendidly brilliant number for weddings. On the occasion of one wedding I used his march in E, then "Before the Altar," by Lund, and previous to the ceremony played "Cantilene Nuptiale" by Callaerts and wedding music by Jensen and West, together with the Saint-Saens for closing, and an excellent newspaper critic wrote that the program as presented was "delightfully unhackneyed." Let us show our admiration of the French and Belgians by using Gullmant's works and Joseph Callaerts, who was organist of the Brussels Cathedral. Besides De Koven's new march there is a splendid new one by Sousa which is refreshing. Let's play their music.

Very sincerely,
W. RAY BURROUGHS.

WAGNER DECLARED SELFISH.

Itasca, N. Y., Jan. 4, 1919.—My dear Mr. Gruenstein: I should like in a more friendly spirit to call your attention to a misstatement which occurs in the editorial headed, "Playing German Music." The statement is made that Wagner was a "champion of democracy and the foe of the Prussian system." This statement is frequently erroneously made and of course refers to Wagner's participation in the revolutionary riots of 1848 in Dresden. The real reason for Wagner's participation in this affair was artistic and not economic or political at all. There never was a man who cared less how his neighbor lived or got along than did Wagner. He was so selfishly wrapped up in his own art and the expression of himself in its terms that such questions did not trouble him. He was against the existing order of things when not successful and not appreciated, and it was really the failure of "Flying Dutchman" and "Parsifal" and the powerful influences that opposed him in his work at Dresden that made him throw in his lot with the revolutionists and make the incendiary speeches that he did.

There is no one composer who is so thoroughly and ecotistically Teuton as he. His philosophy glorifies Germany and all for which she stands. In spite of this his music is of such colossal beauty and grandness that we must admit it and I, for one, shall frequently use it on recital programs. But not because he was an "apostle of democracy," for he was much too selfish for that—he was a musical idealist, but his idealism ended there—he had no conception of what altruism really means. I shall play his works because they are great musical masterpieces and I can forget the trivial side of his character.

Your article also says that music is international. This also is fallacious, in my opinion. There is no art that is more intensely national, or more definitely the product of the way people in general feel among the nations producing it than is music. The musician is an interpreter of his times.

This is only a little friendly argument and in no way is to be considered an article. Sincerely yours,
JAMES T. QUARLES

HOW TO INCREASE INCOME.

To the Editor of The Diapason: In this age of dwindling organists' salaries it is refreshing to hear a word of encouragement from a minister.

Recently some prominent members of a large eastern church suggested to the pastor that he cut the music appropriation as a means of economy. He refused and replied: "If you cut your music you cut your congregations."

The music appropriation has been increased in that church, as well as the organist's salary, and the general income of this church has increased much faster than either.

EASTERN ORGANIST.

Takes Up Work at St. Paul's.

Harold B. Simonds has been appointed organist and choirmaster of St. Paul's Episcopal Church in Chicago, a post made vacant after Christmas by the death of John Allen Richardson. Mr. Simonds has arrived in Chicago with his wife and two children and begun his work, and will make his home at 1151 Hyde Park boulevard. Mr. Simonds comes from Trinity Episcopal Church at Newport, R. I. He is a graduate of the New England Conservatory of Music and afterwards studied in Paris.

John W. Teed Back From France.

An interesting letter from John W. Teed, organist and Diapason reader of Bloomfield, Iowa, is dated at Camp Dodge, Des Moines, and says that Mr. Teed is back on American soil after serving with the American Expeditionary forces. He was at Bar-sur-Aube Aug. 12, and a little later was privileged to play the old organ in Ste. Pierre Church. This instrument was built about 300 years ago, though since then remodeled. While in France Mr. Teed did not neglect his music and met a number of the great French organists.

VICTORY ORGAN BUILT AS SOLDIER MEMORIAL

IN A PHILADELPHIA CHURCH

Hook & Hastings Company Con-
structs Three-manual — Opened
by Ralph Kinder—Designed
by W. H. Hansford.

The Logan Methodist Church of Philadelphia is remembering the deeds of its men who took part in the world war with the installation of a "victory organ," which was built by the Hook & Hastings Company of Boston and was opened with a recital by Ralph Kinder Feb. 17. The organ is a three-manual and was erected under the supervision of W. H. Hansford, Philadelphia manager for the firm. It is unique in many respects. The organ is divided, in two chambers, with two arches in each chamber, and the display pipes of gold finish artistically grouped in each arch. The console is between the two chambers on the main auditorium floor and the action is electro-pneumatic of the latest type. In the right chamber are the swell and choir organs and the chimes. In the left chamber are the great and pedal organs.

The specifications are as follows:

- GREAT ORGAN.**
(Five stops, 305 pipes.)
1. Open Diapason, 8 ft.
 2. Dolce, 8 ft.
 3. Melodia, 8 ft.
 4. Flute d'Amour, 4 ft.
 5. Canba, 8 ft.
 - Chimes.
- SWELL ORGAN.**
(8 stops, 476 pipes.)
6. Open Diapason, 8 ft.
 7. Viole d'Orchestre, 8 ft.
 8. Voix Celeste, 8 ft.
 9. Aeoline, 8 ft.
 10. Gedeckt, 8 ft.
 11. Flauto Traverso (Italian), 4 ft.
 12. Vox Humana, 8 ft.
 13. Oboe (Orchestral), 8 ft.
- CHOIR ORGAN.**
(Seven Stops, 110 pipes.)
14. Open Diapason, 8 ft.
 15. Viole d'Orchestre, 8 ft.
 16. Gedeckt, 8 ft.
 17. Flauto Traverso, 4 ft.
 18. Harmonic Piccolo, 2 ft.
 19. Clarinet, 8 ft.
 20. Deagan Chimes (Class A from, low G to G).

PEDAL ORGAN.
(Three stops, 64 pipes.)

21. Open Diapason, 16 ft.
22. Sub Bass (Bourdon), 16 ft.
23. Lieblich Gedeckt, 16 ft.

A handsome tablet has been erected containing the names of all who went to war, prepared if necessary, to make the supreme sacrifice. This is a most practical and permanent recognition of their services and affords to those who remained at home another opportunity of affectionately expressing their appreciation.

Dedication in Rogers Park.

March 16 was dedication day at the Rogers Park Baptist Church, Hilldale and Greenleaf avenues, Chicago, and the new Möller two-manual organ was opened with a recital by

Albert F. McCarrell, organist of the Second Presbyterian Church. Mr. McCarrell gave this program in the afternoon: Concerto No. 6, in B flat (First Movement), Handel; Reverie, Bonnet; "Laus Deo," Dubois; "Holy Night," Buck; Spring Song from the South, Lemare; Evensong, Schumann; St. Cecilia Offertory in D, Batiste. Miss Frances A. Cook presides at the keyboard of the new instrument. She played at the service of dedication in the morning.

Post-War Rush at School.

Students have been enrolling in such numbers at the Guilman Organ School in New York during the past month that Dr. William C. Carl has been kept busy attending to the rush, now that the war is over. Many who have been serving in Europe as well as in this country are returning for organ study at the conclusion of their war work. The Rev. Dr. Howard Duffield begins his annual series of lectures on hymnology at the opening of the spring term and Dr. Carl will continue his work with the classes in practical service-playing, registration and the accompaniment of the oratorio until the middle of May. The course in organ tuning and repairing will be given by Charles Schlette in April. The demand for organists continues, as a large number are now well located for the coming year.

Milwaukee "Guest Recital."

Carl F. Mueller, the progressive Milwaukee organist, arranged his second guest recital program at the Grand Avenue Congregational Church March 2, and he hopes to make this an annual affair. Four organists besides Mr. Mueller took part in the playing and it proved to be an occasion that served to awaken Milwaukee people to the possibilities for organ music in their community. Mr. Mueller's own numbers were played from memory. The program in full was: "The Star-Spangled Banner"; "A Song of the Night," Robert Wilkes, and "A Shepherd's Tale," Gillette (Mrs. Perry Williams, organist Plymouth Congregational Church); Grand Fantasia ("The Storm"), Lemmens (Charles P. Hall, organist St. Mark's Episcopal Church); Second Suite, Rogers (Lewis A. Vantine, organist First Church of Christ, Scientist); Fantasia (Graft Music, "Parsifal"), Wagner-Lemare, and Sonata (First Movement), Merkel (Winogene Hewitt, organist Immanuel Presbyterian Church); Andante Cantabile from Fourth Organ Symphony, Widor; "In a Mission Garden" (new), Roland Diggle, and Finale, Lemmens (Mr. Mueller).

George Graft, who for a number of years has had charge of the pipe making at Austin's, has connected himself with C. S. Haskell, Inc., of Philadelphia, where he will have control of all the wood-working machinery.

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The Quartet Choir

Communion Services

By HAROLD W. THOMPSON, Ph. D.

Key: (D) Ditson, (F) Fischer, (G) Gray, (Novello), (S) Schirmer, (St.) Schmidt, (B) Boston Music Company.

An Ohio organist who is well known in the profession and whose abilities are above question has accused me of "quartet choir propaganda." If it were so, it was a grievous fault. Let it be admitted here that in no circumstances is a quartet choir desirable in a liturgical service; let it be admitted further that a good chorus is always more satisfactory than a good quartet. Then be compassionate toward those choirmasters who are doomed to a quartet, and let the miserable creatures present good music however inadequately.

There is a word to be said on the other side, too. A study of the service lists printed in the Saturday edition of the New York Evening Post leaves the conviction that the repertoires of most chorus choirs are meager and that the type of anthem sung is often unsanctified. We are all offenders, and, as Stevenson observed, the pleasures of condescension are strangely one-sided. We of the four cylinders—to use another of Stevenson's happy phrases—are probably worse offenders than our critics, but our temptations are greater. And is it not gross flattery to suggest that these articles are so attractive that virtuous choirists may be lured to adopt a quartet choir?

SERVICES.

H. W. Gray informs me that there are three supposedly non-liturgical churches in Cleveland where a full choral communion is sung—a happy indication of changing sentiment. For a quartet the singing of the Credo is obviously out of the question, but a choirmaster will do well to familiarize himself with some good communion service if only for the sake of the Sanctus and Agnus Dei. Perhaps the best known of all services is Gounod's "Messe Solennelle" (St. Cecilia). There is a simplified arrangement of it by Halpin (G), which has only four parts in the Benedictus and is otherwise suitable for quartets. Another edition worth owning is Clough-Lightner's (D), in which the organ part is skillfully rewritten; the organ offertory is especially useful. Some other services deserving examination are:

Gaul (Ferial) (S).
Harker in G (S).
Loveday in G (G).
Rogers in E flat (S).
Federlein in E flat (G).
Garrett in D (S).
Gaul in E flat (B).
Ward in A flat (G).
The first four are easy; that by Loveday is short and has no Credo. The last four are not very difficult. Garrett's service has a fine introit and a useful choral offertory, but no Agnus Dei. Ward's has no Credo. Gaul's has a choral offertory and requires an extra tenor for the effective Agnus.

Some services are worth owning for the Sanctus:

Butcher in D flat (G).
Tours in F (D).
Steane in F (D).
Gaul in G (B).
The Sanctus in the first is one page long; in the second, two pages; in the third, three pages; in the fourth, five pages.

Of course, the most beautiful of communion canticles is the Agnus Dei, and several services have excellent settings: Horsman in E (G).
Andrews in F (G).
Noble in G minor (S).
Noble (S No. 5098).
Harrat in E (G).
Lutkin in C (G).
Worth in D (G).
The Agnus in the first is one page long; in the next two two pages; in the next two three pages; in the next two four pages. The Lutkin setting, which calls for an extra soprano, and Noble's in G minor are exceedingly fine. It seems to me that some setting of the Agnus Dei is desirable for every communion service, no matter what the denomination of the church may be.

ANTHEMS.

In listing anthems I omit many previously suggested for Lent and Good Friday, but I repeat a few titles: Elzar, Ave Verum ("Jesus, Word of God"), medium (G).
Gounod, Ave Verum (G, S).
Willam, Ave Verum, T. (G).
Stewart, Ave Verum, A. (D).
Nevin, Ave Verum, S. (D).
Candlyn, "Bread of the World," T. (G).
Hyde, "Bread of the World," S. (S).
James, "Bread of the World," S. (D).
Franck, "O Bread of Life," S. (D).
Franck, "O Lord Most Holy," T. (B).
Franck, "O Lamb of God," STR. (B).
Ed. German, "Bread of Heaven," S. (G).
Foster, "O Panis," B. (G).
Foster, "Let Not Your Heart Be Troubled," (G).
Harris, "O Love That Wilt Not" (St.).

Briggs, "Nearer, My God," A. (St.).
Mallard, "Nearer, My God," A. (G).
Lester, "Peace Which Passeth Understanding," SA. (G).
Nevin, "Let This Mind be in You," B. (D).
Reed, "O Food That Weary Pilgrims Love," S. (D).
Barnby, "Beloved, If God So Loved Us" (G).
Stainer, "God So Loved" (D, G, S).
Stainer, "Jesus Said Unto the People" (G, S).

Forberts, "Peace I Leave," T. (D, G, S).
Elzar's simple setting of the Ave Verum remains the best; it is a pity that he has written only three or four anthems that a quartet can manage. The Willam setting requires an extra tenor. Candlyn's setting of "Bread of the World" is a test of a good quartet. It was written for quartet and is one of the most convincing proofs that a quartet idiom may be developed among our best composers. The excellent Hyde setting calls for an extra soprano. The first two Cesar Franck numbers are different arrangements of his "Panis Angelicus," the second calling for an extra tenor and having obligatos for violin, cello and harp. "O Lamb of God" is difficult. Nevin's "Let This Mind" is more vigorous than most of the composer's compositions; it gives opportunity for some sturdy bass recitation. The last four numbers are old but still effective.

SOLOS.

It seems to me that congregations at communion services like to hear the well-known solos from oratorios or else the simple setting of a familiar hymn. Of the last sort is George Nevin's "Here, O My Lord, I See Thee Face to Face," which may be had of Ditson in two keys, medium and low. It is simple music with an inevitable hymn-like melody, but it is not mushy and people are touched by it. When Mr. Nevin has good words he invariably writes a solo that sings well. Another Ditson song which is newer is Scott's "God Is a Spirit," to be had in two keys. Ludebuehl's "Just As I Am" (G) is effective for a low voice. Hueter's setting of the same words (B) seems very popular now; it comes in three keys. Noble's "The Shepherd" (S) is excellent for middle range. See also the long list of solos for Lent and Good Friday in my previous articles.

NEW PUBLICATIONS.

Several anthems which came to me look too late for mention in recent articles deserve mention. Cuthbert Harris' "Behold, I Create New Heavens and a New Earth" (St) is appropriate for sermons on the New Era movement; it has soprano and bass solos and is well written throughout. For Palm Sunday there is Gaul's "Banners of Jerusalem," a good piece of a capella work. For Good Friday an interesting setting of "A Ballad of the Trees and the Master," by Protheroe (B), is new to me.

Inquiry has been made concerning the best titles in the Boston Music Company's "Old Passion-Tide and Easter series. I suggest: "In Dead of Night"; "Praise to Our God"; "The Sufferings of Christ"; "Lord Jesus Christ"; "At Dawn When They Sought."

The Ditson company has new Easter anthems worth looking at: "Corine's" ("In the End of the Sabbath," Berwald's "Through Death to Life" and G. W. Stebbins' "He Lives." The Corne anthem is for three women's voices with soprano solos. The Berwald number, which is in six-eight time, has a short tenor solo. The Stebbins anthem has a good last page, jubilant and loud, and the whole work has the composer's usual gift of melody.

THE REAL QUARTET ANTHEM.

Editor of The Diapason: The discussion of the quartet anthem now going on in the columns of The Diapason is a good sign; we ought to give the solo quartet a chance for its life anyway, and not execute it at dawn without a trial. It is an established institution in this country and is going to remain with us for a long, long time; so let's do the best we can with it.

There is in many quarters a complete misapprehension as to what constitutes a "quartet anthem." Mr. Gaul's paper on the subject, read at the N. A. O. convention in Portland last summer and reprinted in The Diapason, was a very clever piece of writing, but the anthem he describes as a quartet anthem is not a quartet anthem at all; in fact, it is the exact antithesis of a quartet anthem. He described all the things that a quartet anthem is not. He seems to think, and so do others, that a quartet anthem is a dinky little hymn-tune in four parts, with a dinky little solo and a dinky little organ accompaniment. One of the leading publishers of church music has taken the trouble to mark many of his anthems as "especially suitable for quartet." In almost every case, they are especially unsuitable for quartet.

It is not the quartet choir that puts a curse on present-day American church music. It is the volunteer chorus choir. Mr. Gaul's anthem, which he holds up to ridicule, is not written for quartet, nor suitable for quartet; it is written for and published for the volunteer choir. The music must be inanely tuneless, incred-

ibly easy, the soprano and tenor must not go above F, nor the alto or bass move outside of an octave, and any effort at counterpoint must be choked off after two or three measures.

Now, the good quartet anthem must have absolute independence of parts, viz.: perfect polyphony; it must give each voice opportunity to exercise its range, it must have plenty of solos, and it must have an independent and preferably rather elaborate organ accompaniment. If the text is dramatic in character, with an opportunity for recitative, so much the better. Above all things, it must avoid the "Praise the Lord, O my soul" effect, inherited from the English volunteer parish choir, for which Stainer, Barnby and the fathers wrote.

There are three stages of evolution: first, the volunteer amateur unpaid chorus; second, the paid solo quartet; third, the paid chorus. Let each remain in its own place, and give to each its due. We can't all reach the third stage of development at the same time.

HAROLD V. MILLIGAN.

Pittsburgh Composers' Program.

Foundation Day exercises at Carnegie Music Hall Thursday evening, March 13, were of special interest to the organists of that city. A concert presenting works by Pittsburgh composers was given by the Musicians' Club, under the auspices of the music section of the Academy of Science and Art. One number of more than ordinary interest was the group of negro spirituals by Harvey B. Gaul, sung by Harry Austin. Vincent B. Wheeler and William H. Oetting were represented by organ numbers, and of the piano numbers a sonata by Richard Kountz was the outstanding work. The popular Cecilia Choir, Charles N. Boyd, director, sang three numbers by Vincent B. Wheeler. The distinct novelty of the entire program was the group of symbolisms for reader and piano, with words and music by T. Carl Whitmer.

David E. Grove, organist at St. Matthew's Cathedral and the Scottish Rite Cathedral, Dallas, Texas, has declined an offer to become musical director and organist of one of the largest churches in New Orleans. Mr. Grove will continue his work in Dallas with the Scottish Rite, St. Matthew's and the boys' choir.

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FIVE PLAY AT WELLESLEY

Noted Eastern Organists Heard in College Recital Series.

Five noted Eastern organists are giving the recitals of the second semester at Wellesley College. The first one was played Feb. 27, when Francis W. Snow of the Church of the Advent in Boston gave a program which included: Canzona, Gabrieli; Christmas Chorale, Pechelbel; Ricercare, Palestrina; Gavotte, Martini; Fugue in G minor, Bach; Chorale Prelude, "Wie Schön Leuchtet der Morgenstern," Karg-Elert; "Christmas in Sicily," Yon; "Paysage" and "Elfen," Bonnet; Andante in F, Stanford; Rhapsody in A minor, Saint-Saens; Pastorale and Finale from First Sonata, Guilmant.

The second recital, on March 13, was by Everett E. Truette, dean of the New England chapter, A. G. O., and organist of the Eliot Church, Newton. His program included: Andante in D, Hollins; Pastorale in E, de la Tombelle; Prelude in B minor, Bach; Suite in G minor (by request), Truette; "Scene Orientale," Kroeger; "Rimembranza," Yon; "Lamentation," Guilmant; "The Answer," Wolstenholme; Toccata in C, Matthews.

E. Harold Geer, the Vassar College organist, played this program March 20: Toccata and Fugue in D minor, Bach; "Liebestod" (from "Tristan and Isolde"), Wagner; "Trois Pieces Breves," Lenormand; Cantilene (from the Roman Symphony), Widor; Scherzetto and Carillon, Vierne; Romanza in D flat, Sibelius; "Le Petit Berger," Yon; "Cortege," Debussy; Concert Toccata in C, Mansfield.

On March 27 Mr. Snow played this program: Toccata, Mathew Locke; Andante from the Fourth Sonata, Bach; Pastorale, Vierne; Andantino and Allegretto con Moto, Boellmann; Idylle, Quef; Toccata from the Fourth Symphony, Widor; Canzonetta, Foote; Scherzino, Parker; Adagio Triste from Sonata Cromatica, Yon; "L'Organo Primitivo," Yon; Finale, Bossi.

Benjamin L. Whelpley of the Arlington Street Church, Boston, will play on April 10.

WIRSCHING AT MILWAUKEE

Builder Joins Staff of the Wangerin-Weickhardt Company.

Philipp Wirsching, who has been a builder of organs for many years at Salem, Ohio, and is well-known throughout the country, has been added to the staff of experts of the Wangerin-Weickhardt Company of Milwaukee and will also devote a large part of his time to the selling of Weickhardt organs. Mr. Wirsching was an old friend and associate of the late George Weickhardt.

There will be no changes in the Wangerin-Weickhardt Company as a result of Mr. Weickhardt's death. The machinery of the organization is in splendid working order and the men trained by Mr. Weickhardt and associated with him for years will continue along the line followed by the company in the past.

Plays New Florida Organ.

Dr. Minor C. Baldwin gave two recitals on the large four-manual Möller organ erected in the First Baptist Church at Miami, Fla. On Feb. 27 he played as follows: Toccata (pedal solo), Bach; Reverie, Baldwin; Sonata, Fleuret; "Consolation," Baldwin; Scherzo, Bossi; Adagio, Bach; Adagio et Menuet, Haydn; Overture, Rossini; "By the Sea," Schubert. The next evening he gave this program: Fugue, Bach; Three Intermezzos, Mozart; Sonata, Schuetz; Andante, Beethoven; "Etude Symphonique," Bossi; Selection from "Il Trovatore," Verdi; Cradle Song, Gottschalk; Hallelujah Chorus, from "The Messiah," Handel.

William Wall Whiddit, for three years organist and choirmaster at the Tabernacle Baptist Church, Utica, N. Y., and one of the best known musicians in the state, has severed his connection with that church to take up a similar position with the Central Presbyterian Church, Main street and Jewett avenue, Buffalo. Mr. Whiddit will arrive in Buffalo to take up his duties about May 1.

Late Recital Programs

For Other Programs See Recital Department

Percy Chase Miller, M. A., A. A. G. O., Philadelphia.—Mr. Miller, organist and choirmaster of St. Asaph's Church at Bala, Pa., gave the sixth recital of the American Organ Players' Club at The Arch Street Methodist Church March 22, playing as follows: Minuetto, Calkin; Benedictus, Dr. Isaac Barton; Berceuse, Frances McCollin; Funeral March, Lucien G. Chaffin; "In a Mission Garden" (dedicated to Dr. J. McE. Ward and the members of the American Organ Players' Club), Roland L. Diggle; "Melodie-Pastorale" and "Sketch a la Minuet," Stanley T. Reiff; Two Scenes from "Sigurd Jorsalfar" (transcribed for organ by G. Coleman Gow), Grieg; "Laus Deo," Dubois.

Miss Catharine Morgan, Norristown, Pa.—Miss Morgan, assisted by Miss Mildred Graham, soprano, of New York, gave this program at the Hawks Avenue Methodist Church on March 20: Toccata in D, Kinder; Berceuse in C, Kinder; Chorale Prelude in E flat, "O Man, Bemoan Thy Fearful Sin," Bach; Songs, "Adore and Be Still," Gould and "Gethsemane," Mary Turner Salter; Largo from the Symphony "From the New World," Dvorak; Second Concert Study, Yon; Aria, "Hear Ye Israel" ("Elijah"), Mendelssohn; "The Magic Harp," Meale; "The Brook," Dethier.

Roger P. Conklin, Huntington, N. Y.—Mr. Conklin gave a recital March 23 at the Central Presbyterian Church in which he offered the following: "Allegro Giubilante," Federlein; Christmas Carol from Alsace-Lorraine, harmonized by Guilmant; Scherzo, Meale; Allegro (Organ Concerto No. 10), Handel; "Thanksgiving" (Pastoral Suite), Demarest.

Miss Edna Treat, Urbana, Ill.—Miss Treat gave the recital at the University of Illinois auditorium Sunday afternoon Feb. 16, playing: Prelude and Fugue in E minor, Bach; "Ave Maria," Dethier; Allegretto in D minor, Foote; "Scherzo Symphonique," Guilmant; Pastorale in E, Lemare; Imromptu No. 2, Coleridge-Taylor; Sonata No. 1, Becker.

Frederic T. Egner, Mus. Bac., Goderich, Ont.—Mr. Egner gave a recital at St. Mathew's Lutheran Church in Kitchener, Ont., Feb. 27, at which 1,200 persons were present. His program, a popular one, included: Overture to "William Tell," Rossini; "Pilgrims' Chorus" from "Tannhäuser," Wagner; "The Storm," Lemmens; "Gondoliers" and Venetian Love Song, from "A Day in Venice," Ethelbert Nevin; Funeral March and Hymn of the Seraphs, Guilmant; Hu-

moreske, Dvorak; "Home, Sweet Home (the World Over)," Lampe; "Moment Musical," Schubert; Military March in D, Schaubert. Mr. Egner proved his versatility by also singing a baritone solo, Liddle's "Abide with Me."

J. J. Miller, A. G. O., Norfolk, Va.—Mr. Miller has given the following programs in Christ Church: Feb. 4—Sonata No. 5, Guilmant; Siciliano, Fry; Grand Fantasia in E minor, Lemmens; "The Cuckoo," Horsman; Toccata, Yon.

March 11—Toccata in F major, Bach; "The Nile" (Egyptian Suite, No. 2), Stoughton; "Les Cloches de Ste. Marie," Lacey; Grand Fantasia in E minor (by request), Lemmens; "Fire Magic" from "Die Walküre," Wagner; "Pomp and Circumstance" (Military March), Elgar. March 18—Toccata in F major (by request), Bach; Solemn Prelude, Noble; "Les Cloches de Ste. Marie" (by request), Lacey; "Forest Murmurs" from "Siegfried," Wagner; "Buona Notte" (adapted by the performer), Nevin; Concerto in F major, Handel.

March 25—Symphony No. 5 (Allegro; Adagio), Widor; "The Bee," Lemare; Aria in D, from Orchestral Suite, Bach; "The Tragedy of the Tin Soldier," Nevin; Festival Toccata, Fletcher.

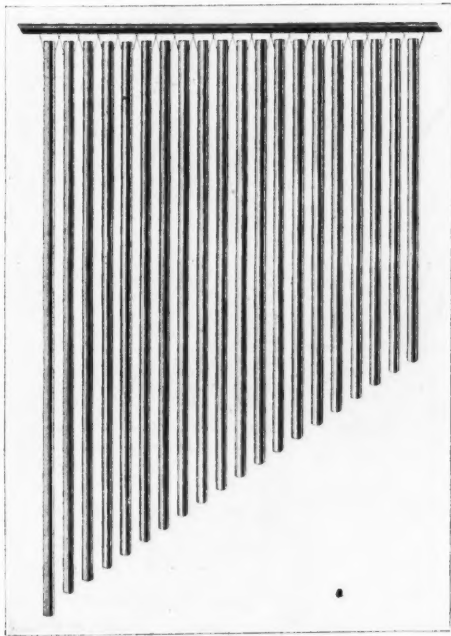
Ray Hastings, Los Angeles, Cal.—Dr. Hastings played as follows at the California Theater the week of Feb. 3: Wedding March, Wely; Gavotte, Flagler; "Invocation," Mailly; "To a Wild Rose," MacDowell; Intermezzo, Bizet.

In a recital at the Presbyterian Church of Santa Paula, Cal., Feb. 25, Mr. Hastings played: "Marche aux Flambeaux," Clark; Berceuse from "Jocelyn," Godard; "From the Land of the Sky-Blue Water," Cadman; "Preludes" Nos. 7 and 20, Chopin; Sextet from "Lucia di Lammermoor," Donizetti; Prayer, Mailly; Grand Chorus, Lemaire; "Woodland Sketch," MacDowell; Serenade, "Love in Idleness," Macbeth; Fantasia on American National Melodies.

Walter Wismar of St. Louis gave his last recital of the season at Holy Cross Church, Sunday, Feb. 23, at 3 p. m., the Holy Cross choir and pupils of Holy Cross assisting. The attendance was 400. The program: Allegro Assai from Fourth Sonata, Guilmant; Meditation, Mailly; Choir, "The Lord's Prayer," Reuter; "Fuga Alla Handel," Guilmant; Prayer, Lemmens; "Choir and children, "Rock of Ages," Lincoln Hall; Gavotte, Martini; choir, "Protect Us Through the Coming Night," Curshman; "My Country, 'Tis of Thee," Best.

M. M. Hansford, editor of the Console, is now connected with the Rialto-Rivoli theatrical forces in New York City. He is an assistant to Mr. Riesenfeld, the managing director, and enjoys his varied and interesting duties thoroughly. Mr. Hansford insists that he gives a good show to the public, with music to match.

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With the Moving Picture Organist

Valuable Advice for Theater Players, Settings for Photo Dramas, Reviews of New Music, Etc.

By WESLEY RAY BURROUGHS

[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago. Queries received by the 15th of the month will be answered in the succeeding issue.]

Note.—The following abbreviations will indicate whether the piece is played from organ, piano or piano accompaniment copy.

O. S. = Organ solo copy (three staves).
P. = Piano solo copy.
Acc. = Piano accompaniment part for orchestra.

T. = Title.
D. = Descriptive.

Southern and Plantation Music.

The recent production (1918) of "Uncle Tom's Cabin" in film form has brought to many minds the stirring days of the civil war, the cotton fields and plantations of the south, the escapes of union soldiers, the many characteristics of the colored race, the religious fervor of the slaves as evidenced by the airs "Steal Away," "Kingdom Comin'," and "Swing Low, Sweet Chariot" (this latter song Dvorak has used as a fugue subject in the "New World Symphony") and the humorous side, the cakewalks on the levees and the fondness for watermelons.

That the colored race can produce musicians is proved by the compositions of Samuel Coleridge-Taylor. Harry Burleigh is another example. Many beautiful southern airs were written by Stephen Foster, whose "Kentucky Home," "Old Black Joe," "Massa's in the Cold, Cold Ground," etc., are fine examples of the typical American folk song. In spite of many "highbrow" critics who assert that there are no such folk songs, we believe these works will always be regarded as such, and will always remain dear to the heart of the true American. James R. Gillette has given us a very pleasing number, "From the South" (J. Fischer) on a theme of four measures sung by a negro carpenter in Georgia. An old favorite among piano numbers is "Darkey's Dream," by Tobani, while among MacDowell's works are "From Uncle Remus" and "A Deserted Farm." Among the choicest accompaniments are Grand Fantasia on "Dixie," by Langey; "Way Down South" (descriptive) by Laurendeau, and "Twilight in Alabama," by Pabst, all published by Ditson. Lampe's "Uncle Tom's Cabin" (Remick) is a dream picture of the old plantation days, and "Southern Rhapsody" by Hosmer (C. Fischer) is especially fine as the composer has introduced many original melodies founded on negro rhythms. "Ethiopia" by Johns (Wit) and "Watermelon Whispers" by Green are two humorists. "The Sunny South" by Lampe (Remick) is an effective arrangement of southern airs, and organist or orchestra leader will find it invaluable.

We give a setting for "Uncle Tom's Cabin" in which Frank Losee plays the part of Uncle Tom and Marguerite Clark both Little Eva and Topsy. This film will of necessity be used repeatedly to tell the story of Mrs. Stowe's book to rising generations in picture form. The list:

Organ Solos.

Variations on "My Old Kentucky Home," Lord (White-Smith).
Variations on "Swanee River," Flagler (Schirmer).
"From the South," Gillette.
"From the South," Lemare.
Two Southern Sketches, Burleigh (Ricordi).
"Deep River," Burleigh.
"Deep River," Fischer (Ditson).
Allegro from "New World" Symphony, Dvorak.
"Ethiopia Saluting the Colors," Coleridge-Taylor.
"Swing Low, Sweet Chariot," arranged by Ditson.
Southland Sketches, Burleigh (Ricordi).
Variations on "My Maryland," N. H. Allen.

Piano Solos.

"Darkey's Dream," Tobani.
"Memories of the South," Ascher.
Variations on "Dixie," Grobe (Ditson).
"From Uncle Remus" and "A Deserted Farm," MacDowell.

"Southern Beauties," Johnson (Remick).
"Cotton Bales," Wenrich (Remick).

Piano Accompaniments.

"Songs from the Old Folks," Hosmer.
Southern Rhapsody, Hosmer.
"Evolution of Dixie," Lake.
"A Southern Wedding," Lotter (Hawkes).
"Southern Stars," Ascher.
"Watermelon Whispers," Greene.
"The Sunny South," Lampe.
Fantasia, "Arkansas Traveler," Petersen.
Fantasia on "Dixie," Bellstedt.
Fantasia on "Dixie," Mollenhauer.
"Dreams of the South," Ascher.
"From the Fair and Sunny South," Herman.
"Gems of Stephen Foster," Tobani ("Hard Times," "Old Dog Tray" and "Come Where My Love").
"American Favorites," de Ville ("Mocking Bird" and "Swanee River").
Variations on "My Maryland," Short.
"Memories of the War," Laurendeau.
"Mocking Bird," Fantasia, Stobbe.
"Kentucky Home," Fantasia, Langey.
"Kentucky Home," Waltz, Herman.
"Old Folks at Home," Paraphrase, Kretschmer.

"Old Folks at Home and in Foreign Lands," Roberts.
"Plantation Echoes" (Medley Overture), Ross.
"Sounds from the Sunny South," Isenman ("Silver Shoes," "Little Ones at Home," "Tapioca," "The Red," "Old Folks at Home," "Huckleberry Picnic" and "Sweet Home").
Southern Ideal March, Heed.
Southern Plantation Songs, Boettcher.
"Uncle Tom" (Plantation Overture), Langey.

"A Plantation Ripple," Godfrey.
"Southern Roses," Waltz, Rollinson.
Paraphrase, "My Lodging is in Cold Ground," Langey.
"Southern Sweethearts," Tracy.
Fantasia on "Ben Bolt," C. Bach.
"A Minstrel Episode," Chr. Bach.
"On Southern Shores" (Barcarolle), Puerner.

Fantasia, "Massa's in the Cold, Cold Ground," Losee.
"Southern Pastimes" Overture, Catlin.
"Plantation Laurels," Pratt.

Jubilee Echoes Medley, Wiegand.
"Id Folks at Home," Cameron.
"The Cotton Pickers," Hare.
"The Darkey's Jubilee," Turner.
"Cottonland," Elander.
"Ethiopia," Johns.
"Southern Reverie," Rendix.
"Plantation Pastimes," O'Hare.
"Slavery Days," Zita.
"Watermelon Frolic," Whitney.
Sirocco, Trinkhaus.
"On the Old Plantation," Ramsdell (Jacobs).
"Southern Pastimes," Wheeler (Jacobs).

"On Yo' Way," Allen (Jacobs).
"Dixie Days," Fitzgibbon.
"Moonlight on the Old Plantation," Lawrence.

"Ole Virginny Days," Rollinson.
Slave Song, Del Riego.
"Arkansas Traveler," Lovenberg.
"Uncle Rufe's Jubilee," Rollinson.
"Countryside Chimes," Webster.
"A Trip Through Dixie," Casey.

Negro Dances.

"Darkey's Jamboree," Puerner.
"The Plunkie Serenade," Laurendeau.
"Frolic of Coons" (A Pickaninny Gambol), Gurney.
"Lucinda's Serenade" (Wit).
"Ethiopian Syncopations," Fritton (Ditson).
"Southern Belles" Two Step, Gruenwald.
"Blackville Echoes," Tracy.
"Coon's Carnival," Waddington (Chappell).

"Ma Dusky Maid," Smith.
"The Darkey's Shuffle," Rollinson.
"Dusky Aristocracy," Tracy.
"Old Mississippi Schottische," Tracy.
"Levee Revels," O'Hare.
"Coonies' Gulland Band," Mackin.
"The Colored Rag," March, Knight.
"Darkies' Serenade," Christie.
"Dis Ole Man Am Bery Happy," Catlin.
"Sweet Kentucky Lou," "Ole Uncle Raspberry," "South Carolina Lift" and "Elony Echoes Quadrille," Rollinson.
"Virginia Reel," Bennett.
"Mississippi Barbecue," Reed.
"De Pullman Porter's Ball," Stromberg.

"She Is the Sunshine of Virginia," Campbell.
"And They Called It Dixieland," Cobb.
"Mammy's Coal Black Rose," Whitney (Remick).
"Sing Me the Songs of Dixieland," Casey.

Sentimental Southern Songs.

"Carry Me Back to Ole Virginny," "My Old Kentucky Home," "Old Black Joe," "Nellie Was a Lady," "Come Where My Love Lies Dreaming," and several more by Stephen Foster.
"L'il Drum," Willis (Ditson), and many others.

Negro Spiritual Songs.

"Roll, Jordan, Roll," "Swing Low, Sweet Chariot," "Balm in Gilead," "Kingdom Comin'," "Climbin' Up De Golden Stairs," "Go Down, Moses," "Old Time Religion," "Hard Times Come Again No More," etc.

MUSICAL SETTING FOR SOUTHERN

Drama: "UNCLE TOM'S CABIN." From the Book by Harriet Beecher Stowe. Paramount Film, Frank Losee and Marguerite Clark Stars.

Reel 1—(1) Song, "My Old Kentucky Home," by Foster, until (2) Up North. A Song of the North. Hanks, until (3) Down south meantime Song, "Way Down on the Swanee River" until (4) Edna's husband, George, Harris Song, "Asthere" (Acc.) by Trotter to end of reel.

Reel 2—(5) T. And on same boat. "The Sunny South" (Acc.) by Lampe until (6) D. Eva falls into water. Agitato until (7) D. Boat near shore. "From the

South" (O. S.) by Gillette until (8) The St. Clare Plantation. "On the Old Plantation" (Acc.) by Ramsdell until (9) Topsy, Imp of Satan. "Virginia Reel" (Acc.) by Bennett.

Reel 3—Finish above and play (10) "Jeannette" (Acc.) by Riesenfeld (twice) until (11) Topsy's civilizing process. "Basket of Roses" (P) by Albers, until (12) Topsy acquires a playfellow. "Ethiopia" (Acc.) by Johns until (13) Now Topsy, if you. "Watermelon Whispers" (Acc.) by Green to end of reel.

Reel 4—(14) D. Eva and Topsy praying. Largo (O. S.) by Handel until (15) D. Eva on horseback. Repeat "Kentucky Home" until (16) The day when. "Adieu" (Acc.) by Karganoff until (17) D. Death of Little Eva. "Elegie" (Acc.) by Massenet.

Reel 5—Continue above until (18) The famous slave market. "Tragic Theme" (Acc.) by Vely until (19) D. Slaves around fire. Song, "Hard Times Come Again No More," by Foster, until (20) D. Table in garden. Repeat "Kentucky Home" to the end.

Hints on Other Features.

Two Fox releases starring Tom Mix are both Western comedy dramas—"Fame and Fortune" and "Mr. Logan, U. S. A." On the first "Sinbad Fox Trot" until T. For several days, then change to "Simplicity" by Lee (Fox) and to Allegro No. 2 by Langey at T. According to my wire. On Reel 2 we used "Idle Hours" (P) by Hall and "Evensong" (O. S.) by Martin until A matter of killing. Play an agitato followed by a galop. On Reel 3 use "Love's Old Sweet Song" by Molloy as a love theme, and improvise in a quiet manner until T. Evening at Williams' Dance Hall. Another foxtrot or onestep followed by a bright number, and one of dramatic qualities. Reel 4 has a struggle (agitato) and then use "Kammenol Ostrow" by Rubinstein for the greater part of the reel until T. He's at Bowen's, and then "Agitated Mysterioso" (Acc.) by Langey (Schirmer). The last reel (5) is a strenuous one. One galop, one improvisation and two long agitados will take the player down to Clay and Della alone; then repeat love theme to the end.

On the second film we used "Lookout Mountain" (song) by Mohr as a love theme. "Tears" and "Bon Vivant," both by Zamecnick (Fox), and theme covered the first reel. Opening the second reel "The Dancing Girl" by Hemy for the ballet. "Nodding Tulip" by Trinkhaus and one agitato for the remainder. One quiet, one bright, one agitato and one dramatic number for the third reel, "Spring Flowers" by Wood (Fox), one dramatic and "Western Allegro" by Riesenfeld for the fourth, and two long agitados and one long galop for fifth, until Jim jumps into auto; then theme to the end.

New Photoplay Music.

PUBLISHED BY G. SCHIRMER, NEW YORK.

This house has issued four volumes of looseleaf collections and volumes 1 to 4 have just been received. The first volume consists largely of agitados and hurries, and three mysterious. Mysterioso No. 2 is especially spooky, and if properly played is sure to give anyone the "creepy creeps." Volume 2 has a "Movie Patrol," a galop (with train effects) and two pathetic numbers. The fourth volume has the greatest variety of all. Two Indian war dances, a western scene, a southwestern idyll (in Spanish rhythm), a Chinese-Japanese number (built on "Kimigayo"), a mysterious-infernal for witchcraft scenes, a pastorelle and storm number, and two others. The third volume has the finest "Agitated Mysterioso" yet written (by Langey) in D minor, and among others an Indian agitato and a battle number. These books are invaluable to the orchestra leader and organist.

"Elegie," Bartoline (129); "Melancolie," Buberke. Two numbers that will prove useful on pathetic scenes. "Elegie" is in D major with clarinet solo and "Melancolie" in A minor.
"Grand Pas Espagnol," Glazounow. This is taken from the brilliant ballet "Raymonda" and is a typical waltz movement in E flat.

"Legend," Melartin. A quaint theme with a semi-dramatic part, closing with theme in thirds.
"Valse Idylle," Razigrade. An enchanting waltz in E, excellent for ballroom scenes.

"A Vineyard Idyll," Didier. One of the most useful numbers published in a long time. In D flat, with a bewitching rhythm, it will serve many different situations, including outdoor scenes.
"Russian Slumber Song," Gretchaninoff. A smooth andantino in E with con sordino melody.

PUBLISHED BY OLIVER DITSON COMPANY.

Three numbers just received that are especially appropriate to our main article this month are: "Twilight in Alabama," Pabst; "Way Down South," Laurendeau, and Grand Fantasia on "Dixie," Langey. The first is a descriptive southern sketch opening with a lively allegro (scene on the docks). A typical negro melody, "Work, My Children," is heard.

Then follows a two-four major section (shifting the cotton bales) with a second negro air, and a graceful waltz (boat party in Mobile Bay). The piece closes with a lively movement in F (buck and wing dancers' contest). Laurendeau's work is a fine musical illustration of life "on ole plantation." Beginning with evening (a quiet theme) a few measures of "Oh in the Stilly Night" are heard, then a lively movement suggestive of the cotton pickers assembling and dancing, interrupted by "Kentucky Home." Then the dance returns and the piece closes with a quiet theme. The "Dixie" fantasia begins in a majestic style with a cadenza for brass, then thirty-two measures in which the first five notes ("Away Down South") of the "Dixie" melody are used in sequence in ascending passages until E major is reached. Then seven more notes ("I Wish I Were in Dixie") leading into the paraphrase proper. A variation for tuba or trumpet is followed by a grand ensemble. A splendid number. PUBLISHED BY WILLIAM DOWLER.

MARION, OHIO.

"Wong Ting Sing" (A Chinese Intermezzo), Fairman. A brilliant and quaint oriental piece, the first section of which is in D minor and F major. The trio in B flat has the Chinese rhythm noted in a recent review of "A Chinese Tea Room," namely, that of four-sixteenths followed by eighth and quarters. Published for both piano solo and orchestra in identical keys.

"Colonial Two-Step," Dowler. "Buga-vue Two-Step," Fairman. Two good numbers for dancing scenes or other bright parts of features. And also on comedies of the "Mutt and Jeff" type.

Answers to Correspondents.

Mrs. C. H. K., Indianapolis, Ind.—The five pieces you mention can be secured through C. Fischer of New York, or through Walter Jacobs, 8 Bosworth street, Boston.

Two readers ask regarding music suitable for playing comedies. We are preparing an article at present dealing with this subject, and it will appear shortly.

SUBJECT OF VITAL INTEREST.

Pittsburgh, Pa., March 11, 1919. Editor The Diapason, Dear Sir: I am gratified and pleased to know that your promise to devote some attention to the work of the moving picture musician has been fulfilled and I venture the hope and prediction that you will give increasing attention to activities in this direction, for it certainly is a field fraught with wonderful possibilities for the organist.

Mr. Borowski in his article published in the February issue of The Diapason touches upon a subject that is of vital interest to the theater organist. There is a very real need for music of the dramatic type written in the idiom of the organ and exploiting the possibilities of the modern instrument. At present the theater organist is compelled to secure his dramatic music from various sources and it is no easy task to discover a really effective movement or to adapt it to the requirements of the scene, or to arrange it effectively for the organ. There are some movements from the standard overtures that adapt admirably; there is also some incidental music written primarily for orchestra that sounds very well on the organ, but what we most need is music for the organ written by an organist-composer for the incidental requirements of the photoplay.

May we not hope that Mr. Borowski's words will be followed by appropriate action? If he gets busy and writes us some good dramatic music to be used in the accompaniment of moving pictures I am sure he will find a ready market and a grateful clientele. Yours truly,

J. HAROLD WEISEL.

John Standerwick, organist of the First Presbyterian Church, Jersey City, N. J., has returned from France, where he was in active service. On Feb. 2 he resumed his place as the church organist. To celebrate the event he gave a recital, assisted by Mr. Frey and Raymond Campbell, violinists; Lora Gustafson, soprano, and Marguerite Harding, alto.



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News from Philadelphia

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., March 20.—On Feb. 26 the Manuscript Society held a concert in St. Clement's Church at which were performed the following numbers—all by native Philadelphians: Organ, "Victory," Pagan Symphonique, Rollo F. Maitland (the composer); Magnificat, S. Wesley Sears (accompanied by organ and tympani); combined choirs; the composer at the organ; Reverie, Clarence K. Bawden (violin, harp and organ; the composer at the organ); Requiem, Lewis A. Wadlow (in memoriam, Frederick Thomas Averay Jones; words by Calvin B. Knerr; male voices from combined choirs; the composer at the organ); organ, "Siciliano," Henry S. Fry (the composer); carol, "In Excelsis Gloria," Henry S. Fry; organ, harp, cello and violin, Romance, H. Alexander Matthews (the composer at the organ); anthem, "The Lord Is King," Frances McCollin (accompanied by organ and tympani); Mr. Matthews at the organ; violin and organ, Lullaby, Philip H. Goepf; violin, harp and organ, Festal March, Philip H. Goepf (the composer at the organ).

A recital of more than ordinary interest took place in Girard College March 13. Harry C. Banks, Jr., the newly elected organist of the college, gave the first recital open to the public within its walls. It was under the auspices of the A. O. P. C., which has to its credit so many of the important events in the organ line. An audience of 1,000 persons filled the auditorium and greeted Mr. Banks with much favor.

Mr. Banks' program follows: Prelude and Fugue on B-A-C-H, Liszt; "Dreams," Stoughton; Sonata in C, Borowski; Andante (Symphony No. 4), Tchaikowsky; "Ave Maria," Schubert; Toccata in G minor, Matthews; Overture to "William Tell," Rossini.

The Second Presbyterian Choir, directed by N. Lindsay Norden, gave Brahms' "Song of Destiny" and Gounod's "Messe Solennelle de Sainte Cecile" before an audience which occupied all but a few seats in the large edifice. The choir of twenty-four voices was aided by the Cook-de Gomez string quartet from the Philadelphia Orchestra, Vincent Fanelli, the harpist of the orchestra, and Henry S. Fry, organist and choirmaster of St. Clement's Church. Mr. Fry's organ-playing was of the highest order. To have so completely mastered an unfamiliar console at short notice was a tribute to his musicianship. In his use of the solo stops he was especially happy.

Mr. Fry has had a busy time lately with recital work and special musical services.

The Philharmonic Society of Philadelphia, a newly organized musical corporation, desires to enable as many music lovers as possible to unite for the mutual enjoyment and study of music. The orchestra will consist of seventy chosen musicians. Compositions of the great masters and works of American composers will be performed. The Philharmonic Society does not limit itself to Sunday evening symphony concerts, but has also arranged for free musical lectures, a number of them to be given in the various branches of the Philadelphia Library, accompanied with illustrations of the instruments and designed to create a wider interest in orchestral music.

S. Wesley Sears is giving a series of recitals on Sunday afternoons during Lent, with assisting soloists. These recitals are largely attended, as they deserve to be.

Another series of three recitals is progressing at the New Jerusalem Church, given by W. Lane Hoffman and Philip Goepf.

A series of organ recitals has been begun at the Stanley Theater by the organists, Rollo F. Maitland and William J. Lancaster. The recitals begin at 11 a. m. and last for fifteen minutes before the morning performance. The programs are designed to gratify the tastes of all and include both classic and popular numbers. Each number is preceded by interesting comment.

In a recent issue of one of the daily papers the dog column went into the musical column with the following result:

"Lost—A lady vocal teacher lately arrived from New York; answers to the name 'Trixie'; a liberal reward is offered for her return."

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This work is divided into three parts: The Hour of Darkness, The Rising Dawn, The Perfect Day. The narrative begins with the Crucifixion, but the author lays particular emphasis on the victory of Our Lord over the powers of darkness and concludes with a fine description of the Victor Glorious. The musical setting is very effective and not difficult. The Orchestral accompaniment is arranged for a small combination of strings, five wind parts, drums and harp.

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ORGAN CUTS FOR BULLETS

Illustrations for Miller's Book Seized by Germans at Lille.

George Laing Miller, F. R. C. O., of Brooklyn, N. Y., author of the volume, "The Recent Revolution in Organ Building," and an associate and admirer of the late Robert Hope-Jones, both in England and in the United States, has received an interesting letter from Dr. G. Bedart of Lille, France, an X-ray specialist, formerly connected with the French army and now a professor on the medical faculty of Lille University, who at the same time is a confirmed organ "fan."

Dr. Bedart translated Mr. Miller's volume into French and had just completed his task when the world war broke out. He had printed thirty copies when the Germans came to Lille and seized the shop in which the book was being printed. Here they found their "Lille Kriegs-geheimnis." Mr. Miller had sent to Dr. Bedart all the half-tone cuts and portraits used in the book, and these were melted down by the enemy. All seemed lost, but when the Germans were compelled to depart the sheets of the book were found under a pile of rubbish, in fair condition. They are being bound and will be issued by Dr. Bedart.

Programs for Picture Plays.

J. Harold Weisel, organist of the East End Cameraphone Theater at Pittsburgh, favors The Diapason with programs he arranged recently for two feature pictures. They are as follows:

"THE ONE WOMAN"—"Ave Maria," Schubert-Nevin; "Marche Moderne," Le-mare; Adagio from Symphonette; Berge; "Autumn Leaves," Stoughton; "A Starry Night," Forsyth; Andante Religioso, Thome; Lento-Allegro, from Symphonette Suite, Berge; "Poeme Erotik," Grieg; Andante Doloroso, Borch; Allegretto, Op. 17, No. 2, Wolstenholme; "Valse Lente," De Koven; Finale-Vivo, from Symphonette, Berge; Andante Cantabile, from Quartet, Op. 11, Tchaikowsky.

"THE ROAD THROUGH THE DARK"—"Faust" ("Fantasie Elegante"), Gounod-Leybach; "Goodbye," Tosti; "La Cinquantaine," Gabriel-Marie; "Passacalle," Gregh; "Minuet Gothique," Boellmann; Toccata, "Suite Gothique," Boellmann; "Liselotte," Leon Adam; Prelude, Op. 28, No. 4, in E minor, Chopin; "Last Dream of the Virgin," Massenet; "La Lettre de Manon," Gillet; "Moment Religieux," Friml; Prelude to "The Deluge," Saint-Saens; Prelude to Third Act of "Krinbild," Kistler; "Hurry," Minot; "Pro Patria," Clarence Lucas; "Yesterdays," Hueter; "Silent Sorrows," Borch.

By the will of Alexander Percy of Meadow Grove, Ind., the Presbyterian Church received \$3,000 as a fund for purchasing an organ to be installed in the church. The trustees have appointed Charles Snyder and Ernest L. Callaway to select the organ and have it installed.

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HONOR TO GEORGE E. FISHER

More Than 1,800 Persons Able to Get Into Lake Avenue Baptist Edifice at Rochester at Anniversary Service.

More than 1,800 persons were counted at a vesper service held March 9 in the Lake Avenue Baptist Church of Rochester, N. Y., in connection with the celebration of the twenty-fifth anniversary of George E. Fisher's service as organist at the church. Standing room was unavailable and several hundred people were turned away.

Mr. Fisher's long acquaintance with the musical public of Rochester, his reputation as an organist and the desire to honor him brought together the large throng. One of the ablest groups of singers that have ever been heard in Rochester helped to make the anniversary a success. About forty of the best voices in the city composed the chorus and the singing of "The Heavens Are Telling" and the "Hallelujah Chorus" is said to have been as fine a piece of vocalism as the town has known.

The pastor of the church, the Rev. Albert W. Beaven, spoke of the service which Mr. Fisher has given the church and added that he believed the people gathered not so much to congratulate Mr. Fisher as to congratulate the church on having his services. He paid high tribute to Mr. Fisher as a man by saying that there is one test of a man's character and that is the answer to the question, "Where does he get his fun?" Dr. Beaven said that Mr. Fisher stood high when tested by this standard, for his sources of pleasure, apart from his profession, were flowers, poetry and little children.

On the evening of March 5 the people of the church gave a dinner in Mr. Fisher's honor. Everyone in the church was invited. The Rev. Clarence A. Barbour, D. D., president of Rochester Theological Seminary and former pastor of the church, was one of the speakers. Another guest of honor was William Gomph, organist of the Lafayette Presbyterian Church of Buffalo. Among others at the speakers' table was William A. Montgomery, who was in the church when the now widely-known musician was a mere lad and applied with much timidity for the place of organist more than a quarter of a century ago.

Before Mr. Fisher was permitted to speak, Mrs. J. M. Lee presented him with a leather suitcase on behalf of the men and women of the church. William J. Tatlock, president of the board of trustees, handed him a note telling him that he was receiving an increase in salary.

It was with considerable hesitancy that Mr. Fisher at first commanded words with which to thank the people. When he recovered himself, he gave some humorous reminiscences of his trying to get the place of organist when a stripling of 19, as he described himself, inexperienced and unknown as a musician.

During the last fifteen years Mr. Fisher has also been private organist of George Eastman, the kodak manufacturer. He has specialized along the line of arranging orchestral compositions for the organ. Mr. Fisher has drawn the specifications and superintended the installation of many of the largest organs in New York state.

Critics All Praise Recital.

The criticisms covering the organ recital which Pietro A. Yon gave at Aeolian Hall, New York, on Tuesday evening, Feb. 25, illustrate the enthusiasm aroused among the critics. To quote a few:

The organist rose triumphantly to the occasion. His playing constantly displayed excellent taste and a fine sense of proportion.—Tribune.

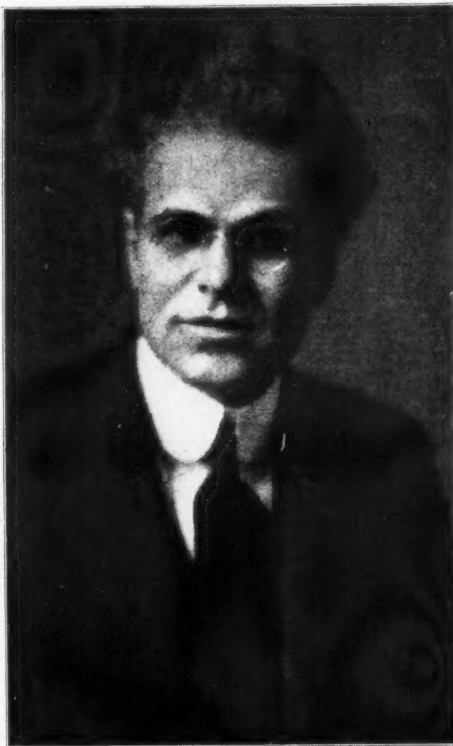
Mr. Yon is an organist of high and rare achievements as well as a composer of broad and true scholarship. . . . A pastorate of his own composition was one of the glories of the program. A theme with variations by Angelini proved to be a noble and formal vehicle for displaying the tonal and expressional resources

of the grand organ and a complete test and triumph for the technical proficiency of Organist Yon.—Morning Telegraph.

His playing was that of an expert, and he exploited the capacity of the fine Aeolian Hall organ to the full.—Evening World.

Pietro A. Yon is one of the few organists in New York that one would care to hear in an Aeolian Hall concert. He appears there only once a year, but the occasions are memorable. In many respects he may be placed among the leaders of the school of organ playing, ranking with the great Enrico Bossi himself.—Evening Mail.

This artist is vivid and always musical in his interpretations. Skilled musicianship was revealed, while the registration, manual work, pedalling and the deft use of the vox humana and the chimes of the



GEORGE E. FISHER, ROCHESTER ORGANIST.

splendid Aeolian organ were evidences of brilliant virtuosity.—Times.

There was admirable skill in his management of the manuals and pedals.—Sun.

He showed himself to be a player of unusual skill. Few entertainments of this character surpass those of Mr. Yon.—Herald.

Death Takes Mrs. R. W. Dunham.

Rowland W. Dunham, F. A. G. O., dean of the Central Ohio chapter of the A. G. O. and organist of the First Congregational Church of Columbus, has been deeply bereaved through the death of Mrs. Dunham, which occurred at her home in Columbus early in March. Mrs. Dunham was born on the little island of Guernsey, in the Channel Islands, in 1884, and came to the United States when an infant. She met Mr. Dunham in Westerly, R. I., to which city he went in 1906 to take charge of the male choir at Christ Church. They were married in that church in 1908. Mr. and Mrs. Dunham went to Washington in 1911 and from there to Columbus. Mrs. Dunham was of a cheerful and optimistic disposition and was a woman strongly devoted to her home, and her good taste and understanding of music were a great help and inspiration to her husband.

Bonnet at College of Emporia.

Dean D. A. Hirschler of the department of music at the College of Emporia writes that Joseph Bonnet appeared in a concert at the college Feb. 18, playing the new four-manual and echo Möller organ before an audience of 1,000 people. "He completely won the audience and by his wonderful art and musicianship made a greater impression on the public than any other artist has been able to make for a long time in the history of musical events in the city," said Mr. Hirschler. "He gave as encores in addition to the regular program: Andantino, Chauvet; Gavotte, Martini; Cortège, Debussy; Toccata, Widor, and 'La Marseillaise.'"

MRS. ROWE IN OLD CHURCH.

Dedicates Instrument Where She Played 36 Years Ago.

Charles F. Rowe, Chicago representative of M. P. Möller, reports the recent completion of a two-manual organ in the Presbyterian Church of Jerseyville, Ill. A medium-sized duplex organ also has been placed in the U. B. Church of Peru, Ind. Mr. Rowe has just closed a contract for an organ of 23 stops, with chimes, for the new Y. W. C. A. building at Madison, Wis.

The installation of the organ at

Task for the Organ Builders' Association

By CLARENCE ALBERT TUFTS
Concert and Theater Organist,
Los Angeles, Calif.

Second Article.

In a recent issue the great advantages that would result from a practical standardization of at least one or more of the medium-priced three-manual organs of each organ company were discussed. In this continued article the writer takes his life in hand to suggest actual points to be standardized. These opinions and suggestions are not original or theoretical, but are the result of observation of successful points already in use, and of proven value.

Certain well-known companies have forged ahead so completely in logic, common sense and convenience for the player that as a beginning in standardizing we could do no better than to adopt their points of construction. To cite these few most important and better points is the object of this article.

If mathematics and logic have any merit in organ building, then it must be easily agreed that a semi-circle is more convenient than a long, straight line. The organ world has finally attained a quite satisfactory pedal board because of this principle of convenience of the semi-circle. Since this is a fact concerning one point of organ construction, why not adopt a universal rule for a similar treatment of the key-board as well? Surely we ought to have the console, key-board, stop tablets and other accessories so that they too will be more convenient, logical and practical.

Let us then have a universal type of semi-circular console, let us have stop-tablets, small, compact, in family groups, each group separate for the eyes' convenience, also in multi-colors, and a definite standard of key weight and key action, all of these to be for one purpose only—the greatest convenience for the player's eyes and hands.

Let us have sensible availability, even though we have to bury our heart's greatest personal opinions. To illustrate with just one point, why labor with an ivory knob (often almost the size of a door knob) which allows of but one pulling at a time, when a small tilting tablet is absolutely more mechanically sensible and available? Or if a slight motion allows one to procure either one, several or many "stops" with one easy movement, why not universally adopt this better tablet method?

If multi-colored tablets in a semi-circle are easier to reach, and also rest the eye and make for precision in location, then ought the registration to be made a great deal more difficult by building a vast array of tablets in a long, straight line, and in a monotonous black and white? If forty tablets may be placed within a given space of fifteen or less knob-stops (according to their wondrous size), then why impede the hand's dexterity by these obsolete (at least they should be obsolete), illogical affairs? If sixty "stops" with high pressure provide a good mass of sound and a fine variety of solo tone color, it seems unnecessary to employ the excessive number of stops occasionally heralded in our "largest" organs.

Then completely forever depart mere size, quantity, mechanical inconsistency and inconvenience, and come into general use, real simplicity, quality of tone, and a universal console.

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Skinner Replies to Audsley

Noted Organ Builder Answers Attack on the Sound Wave Theory.

By ERNEST M. SKINNER

The other day I met a man in New York and he spoke of the articles published in *The Diapason* under the heading "Facts and Fallacies of the Tuning Fork," said man saying: "Audsley seems to have knocked out the sound wave theory."

I had been reading the articles and would like to say a word upon the subject, although I do so at great inconvenience to myself and under great pressure of time. I hereby declare that my sole object in so doing is to offset the effect of a further contribution to the general misinformation associated with the subject of sound waves and sound.

I hope if what I write falls under the eye of Mr. Audsley, he will not take it ill of me if I disagree with him on one or two points, particularly as he says, by implication, in his concluding sentence that while he does not know what sound is—he knows what it is **not**.

Being engaged in a specialized form of sound production and only a practical man, I, of course, labor at a disadvantage and it may be regarded as presumption on my part if I take issue with Mr. Audsley, but he that as it may, I will say at the outset that I do know what a sound wave is and, perhaps, also what it is not. I am obliged through force of circumstances to be brief, but if any reader desires a further statement on any of the points mentioned, I will be glad to give it.

It has come, I hope, to pass that when a man begins to think about sound waves, particularly with reference to organ pipes, the first thing he does is to stall his engine.

In the first and second articles published reference is made to Tyndall's comparison of the pendulum and the tuning fork. Audsley quotes Tyndall as saying that the pendulum does not produce sound because it moves too slowly, whereas the greater speed of the tuning fork causes it to produce sound. Almost the entire second article is devoted to proving that the vibrating end of a tuning fork moves at vastly less speed than does the pendulum. Now Mr. Audsley knows as well as the rest of us that the speed of neither the pendulum nor the tuning fork has the slightest bearing on the subject.

I think Mr. Audsley is a bit rough on Tyndall, who was a pioneer in a difficult field. Tyndall says: "Hence sonorous waves are not generated by the pendulum" (because it moves so slowly). What is a sonorous wave? Answer: An audible one. The human ear, so they say, cannot get below 32-foot pitch, sixteen pulses per second—let it go at that. How can a pendulum make an audible sound going at two a second, or anywhere around there? I believe Tyndall knew better than he said. He might better have said the **low frequency** of the pulses sent off by the pendulum do not constitute a sonorous wave. The difference in effect being then one of **frequency** and not of **speed**, so why so much about the low speed of the fork when it is of no account after you prove it as Mr. Audsley has, and why then is it a "strange omission" that no mention has been made of the speed of the prong of the fork? Mr. Audsley clearly demonstrated what we all know, that is, the louder a fork is sounding, the faster its prongs are moving, since to keep its pitch it must make a wide or small swing in the same interval or time.

What hidden secret lies here, and since in the present case speed is synonymous with power only, how does "the very existence of the wave theory of sound stand or fall on that single question?" It is perfectly clear that it has nothing whatever to do with it. It is not even remotely related to it.

Someone once said—I forget who—

that he could move the world with a lever if, etc., etc. Speaking largely, one sound wave will kill another exactly like it if the plus of the one exactly coincides with the minus of the other. Same if. Strike a tuning fork and by holding it in a perpendicular position with the ends near the ear, you will find by turning said fork that there are two points of silence at opposite sides of the circle described by the prongs of the fork. Turn slowly as the points are minute arcs of the circle. Having done this successfully, it may now be stated that one sound will neutralize another, producing silence. The tuning fork is the only example I know of where it has been accomplished. If I had the time I could do it with organ pipes.

No reference will be made to article three.

The fourth article mentions one prong of the tuning fork in discussions of their behavior. An illustration of staggered waves is given which would theoretically produce silence. Error is made in deductions in several ways.

First, the faces of the vibrating end of the fork are separated by the thickness of the metal which throws the waves an equal distance out of coincidence. This would prohibit silence as an exact coincidence only would produce silence. This point may be fully demonstrated by noting the extremely arbitrary point at which the tuning fork must be held to get in the line of silence as suggested above.

The theory that sound waves of like kind will neutralize each other is absolutely proven by the above experiment with the tuning fork. The

I hope by the accompanying drawing to show how sound waves may neutralize each other and how impossible it is that we shall be sensible of it.

A study of figure 1 shows two groups of concentric circles each having a number. I will give each group a letter—A and B. We will assume that each represents sound waves generated at the central point. We will further suppose the sounds to be exactly alike in pitch, quality and strength, a combination nearly impossible at the outset, but we will admit it for present purposes. We know that a sound loses force as it advances, so we are safe in saying that the waves represented by the smaller circles are more powerful than those represented by the larger and that the sole points where they are identical in the three characteristics named above are at the points of coincidence of rings of similar number. (Each ring represents a complete wave both plus and minus. I take it for granted that it will be understood that by "coincidence" I mean the conjunction of the plus and minus of waves of similar numerals.)

It will be seen that all the points of coincidence occur on a straight line. Neutrality is possible only on this straight line and **nowhere else**. Actually the sound waves would be spherical and the straight line would become a thin plane, as a sheet of paper. In no other part of the sound is neutrality possible because the waves are unequal elsewhere because the larger circles after passing the neutral point are meeting smaller ones and the size of the circle represents very well the inequality in the strength of the waves, bearing in mind that the large wave represents attenuation and the smaller density. A weak wave cannot neutralize a strong one. How, then, is one to isolate this thin field of quiescence from its audible surroundings? Rather difficult, don't you think, except with the tuning fork, which eliminates the term "impossible." It seems that it is possible with a single fork to kill one sound with another. In the employment of two tuning forks there

Baltimore, Md., as having any claim to serious consideration? Mr. Audsley says there is a "ludicrous side to this communication." I think it is a scream. The most serious thing about it is its presentation as having any value whatsoever in view of what I have said of figure 1. [See August, 1918, *Diapason*.]

The futility of the performance with the forks will be apparent, but those pitch pipes "blown a half and a whole wave length apart," not the slightest attempt at exactitude, no consideration or appreciation of the necessity for taking into account the sound reflected from the walls and ceilings, no assurance that mother and daughter had the same wind pressure, show not the slightest evidence of any knowledge or appreciation of the subject, a performance unworthy of a 10-year-old schoolboy. Yet Mr. Audsley calmly says in article nine "when he proved the interference fraud."

His indignation at poor Tyndall is as genuine as it is ludicrous. The whole thing is a farce only equal to the "knowing that interference of sound waves was absolutely necessary to the existence of the sound-wave theory."

With regard to the experiment of the candle and the tin tube, the question might be asked: What is a sound wave? Two surfaces coming together make a single wave, not a reciprocating wave. Mr. Audsley asks if any single person believes sound had anything to do with blowing out the candle, assuming that a single pulse is a sound. I believe it because I know a single downward wave in an organ pipe liberates the tongue of a reed held against the eschallot by the bellows pressure. I should say there was a more violent shock to the air column in the experiment than in the organ pipe. The smoke in the tube demonstrates conclusively that the candle was extinguished by a sound wave. If Mr. Audsley will put a diaphragm of gold leaf midway the tube, the candle will "go out" under the same excitement.

Seventh Article—Figure 5. The experiment has no value. If Mr. Audsley had looked at the tuning fork he would have found it as immovable as the gold leaf. In answer to "why is this?" I will say that the motion is too rapid for the eye to detect even if the leaf were not so placed that it couldn't be seen anyhow. The direction of movement is to and from the eye, within a tube. The so-called "persistence of vision" that makes the motion picture possible would make invisible the movement of the leaf in any event. An approaching train in the distance appears motionless, one moving at a right angle moves visibly. The sound wave passes through the leaf and excites fork No. 2 beyond question.

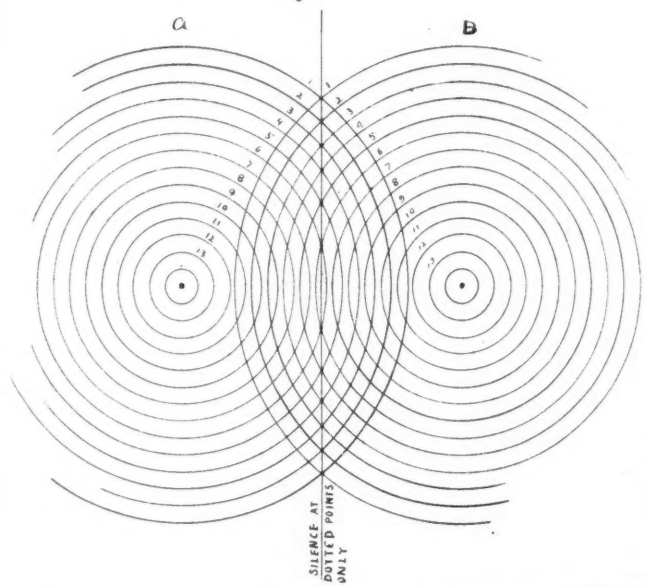
A fork vibrating 256 held to the light sideways shows no movement, only a partial shutting off the light.

If a handkerchief be held within a few inches of the end of a recumbent 32-foot open diapason, it will move **very visibly**. Its movement is within the limitations of the eye. An intelligent man would not deny the passage of a bullet he could hear, because he couldn't see it, any more than he would dispute the existence of the sun because he couldn't hear it.

Gives Wolle Doctor's Degree.

The University of Pennsylvania has taken occasion to bestow the degree of doctor of music upon John Frederick Wolle, who already held this honor from Lehigh University. Provost Smith, in granting the degree to Dr. Wolle, pronounced the following brief eulogy on the musician's achievements as an organist: "John Frederick Wolle, successful composer of hymn tunes and chorus and orchestral anthems, but, best and greatest of all, the enthusiastic and sympathetic interpreter of the productions of the renowned Bach, whose cantatas and oratorios have found a new and appreciated home in little Bethlehem by virtue of your musical genius. 'Though you build your house in the woods, the world will make a beaten path to your door,' and I confer upon you the degree of doctor of music."

Fig 1



drawings shown in figures 1, 2 and 3 are interesting as illustrating a principle diagrammatically. They, however, represent a condition that could not be established offhand in a thousand years.

Audsley says in article four that if the neutralization theory is correct the plus and minus waves from a fork must produce silence; that the sound wave theory absolutely depends on it. Well, supposing this is so. Are we then to dismiss the accepted theory of the sound wave simply because we lack ingenuity to combine them to produce silence? In point of fact, sound waves are continually neutralizing each other, but we are not sensible of it because the field of its occurrence is so minute.

are eight surfaces giving off sound waves, which make twenty-eight wave combinations, all spherical. I haven't time to investigate the possibility of finding a "blind spot" in this multitude of complications, I doubt it.

Fifth Article: The drawings are well enough as diagrams, but they would be less misleading without the forks as for reasons previously given they represent impossible conditions. It is clear that Tyndall, being a pioneer in a new and difficult field, was more or less carried away by enthusiasm and not wholly sensible that he was enunciating theories that were too difficult to demonstrate in a practical way, but none the less true. But can it be true that Mr. Audsley prints the letter of S. C. Dennis, M. A., of

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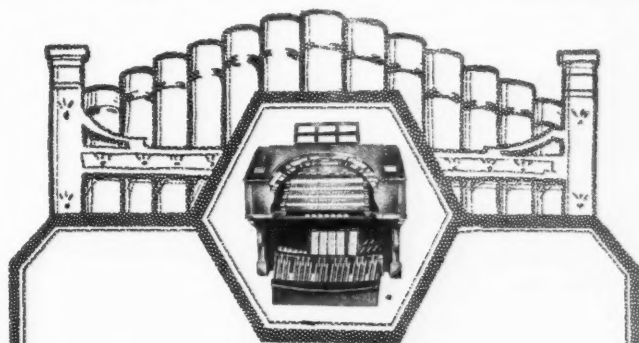
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Rutgers College, New Brunswick, N. J.

Mr. Ernest M. Skinner,
Dorchester, Mass.

My Dear Mr. Skinner:—

Our organ has now been installed for two months, and I feel that I must write you telling you of my great personal satisfaction and gratification, also of the great interest taken by the people of our college community and of the city. Everyone remarks about the peculiar beauty of tone; the voicing and mechanical arrangements are never-ending joys for me. We have started a series of little recitals on Sunday afternoons. (I am enclosing one of the programs, and our audiences are nearly filling the chapel and increasing each week.)

Dr. Demarest, our president, is especially pleased, and agrees with me in the idea that the organ is one of our most valuable acquisitions of recent years.

Mr. Noble expressed his belief that the organ "was the best three-manual instrument of anywhere near its size he had ever played," and I most certainly agree with him.

Will you accept my sincere thanks for all the favors and considerations shown?

Sincerely yours,

Howard D. McKinney, Musical Director
Rutgers College.

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PIPE ORGANS

FOR

Churches, Halls, Residences
and Theatres.

OFFICE AND FACTORY:

WEST HAVEN, CONN.

Branches in Washington, Atlanta, Pittsburgh
Minneapolis and Chicago.

Hillgreen, Lane & Co.

Builders of all modern types of Organs. The Double-touch system, Concussion devices, Theatrical "effects" and Automatic Players are provided in connection with our work whenever desired.

Making all parts of the instrument at our Factories, we are prepared to meet any architectural conditions, however difficult.

Our unusual success with Theatre Organs justifies the statement that we are eminently prepared to serve the interests of those engaged in this field.

Correspondence is solicited.

Factories: ALLIANCE, OHIO

FEATURES

PUTTING

The Wicks New DIRECT ELECTRIC Action
in a class by itself are

Instantaneous response and repetition, positive action under all climatic and thermal conditions, the simplest action in elementary design and principles, the most rigid in mechanical construction, the most economical in operation and requiring the least care in the way of maintenance.

Write for our booklet "The Direct Electric Action," just published.

WICKS PIPE ORGAN COMPANY
HIGHLAND, ILLINOIS

Stock List of WOOD STOPS

Samuel Pierce Organ Pipe Co. READING, MASS.

16 ft. Pedal Bourdon....	CCC-30	7 3/8 x 9 1/8	No. 1
16 ft. Pedal Bourdon....	CCC-30	6 3/4 x 8	No. 2
16 ft. Pedal Bourdon....	CCC-30	5 7/8 x 7	No. 3
16 ft. Pedal Bourdon....	CCC-30	5 1/8 x 6 1/8	No. 4
Doppel Flute	CC-61	4 x 5	
Double Mouth	C°-49	2 1/8 x 2 3/8	Reg.
Widest Depth	G°	1 5/8 x 2 1/8	
16 ft. Manual Bourdon...	CCC-61	4 15/16 x 5 7/8	No. 1
16 ft. Manual Bourdon...	C°-49	2 15/16 x 3 9/16	No. 1
16 ft. Manual Bourdon...	CC-61	4 5/16 x 5 1/8	No. 2
8 ft. Gross Flute	CC-61	3 3/8 x 4 (Std. Bass.)	
8 ft. Gross Flute	C°-49	3 1/8 x 4	
8 ft. Stopped Diapason.	CC-61	3 3/8 x 4	No. 1
8 ft. Stopped Diapason.	C°-49	2 x 2 3/8	No. 1
8 ft. Stopped Diapason.	CC-61	2 15/16 x 3 9/16	No. 2
8 ft. Melodia	CC-61	2 3/8 x 2 7/8 Use No. 1 Std. Bass	
8 ft. Melodia	CC-61	2 3/16 x 2 5/8 Use No. 2 Sd. B's	
8 ft. Melodia	C°-49	2 3/16 x 2 5/8	
8 ft. Melodia	CC-61	1 15/16 x 2 3/8 Use No. 2 S. B's	
4 ft. Flute Traverso....	CC-61	2 3/16 x 2 11/16	No. 1
4 ft. Flute Traverso....	CC-61	2 x 2 7/16	No. 2
4 ft. Flute D'Amour....	CC-61	1 7/8 x 2 1/4	Reg.

Can ship immediately, unvoiced. Other Stops not listed made and shipped promptly.

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A QUOTATION

"It is often easy to push upon the public for a few years a low grade article, but only the best quality and absolute integrity will survive for over half a century. Then a name becomes extraordinarily significant, commanding the respect and trust of all. The Odells and their work are known to most organists and churchmen of this country. They have the standing and character which have enabled them to claim a chief place among the organ builders of America. Established in the business in 1859, they have been adding to their reputation ever since. 'Tone and quality unexcelled' is their motto and nothing less than this standard, stoutly adhered to, would have given them their present rank in business. Investigate and consult them when planning your new organ and you will understand their success over so many years."

J. H. & C. S. Odell & Co.
407-409 West 42nd Street
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Established
1859

Established 1860

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What gives you the greatest value for your money?
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A committee that knew mechanics and knew tone, made a searching study of the output of leading American organ firms recently.

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